

GUITAR WORLD

5 SONGS

with bass lines

CAGE THE ELEPHANT

"IN ONE EAR"

IRON MAIDEN

"IRON MAIDEN"

AL DI MEOLA

"RACE WITH DEVIL ON
SPANISH HIGHWAY"

PANTERA

"COWBOYS FROM HELL"

ERIC CLAPTON

"LET IT RAIN"

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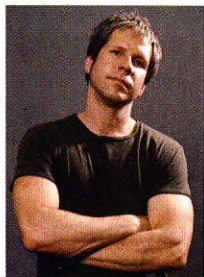
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VOL. 31/NO. 12 ★ DECEMBER 2010

DIGITAL PLAYERS AND ROCK-HARD APPS



AT **GUITAR WORLD**, we like to think that every technological leap represents another opportunity to deliver your guitar information in a more exciting way. It's in this spirit that we are currently working on a number of digital innovations designed to help you become a better player, and do so in ways you never imagined possible.

Last month we introduced you to Guitar World Digital, our new, full-screen, high-definition media player that allows you to stream or download *Guitar World* content, including the informative lessons and reviews found on this month's disc.

For those that missed the announcement, the facts are worth repeating. By downloading and installing the Guitar World Digital player at guitarworlddigital.com, you

can stream or download this month's disc content on your computer over your internet connection. To do so, you'll need your unique code: if you are a subscriber, your code is your account number and can be found on the mailing label on the front of the magazine; if you purchased this issue on the newsstand, the code can be found on the sleeve of the disc pouch inserted in the magazine.

In addition to disc content, you can use the player to access *Guitar World* instructional DVDs, back issues of *Guitar Legends* and much more. Plus, you can download everything to your computer and store it all in one convenient place. We guarantee the enhanced viewing experience will be worth the small amount of effort it takes to get set up.

In addition to Guitar World Digi-

tal, we will be taking another gigantic step toward bringing you the absolute best in guitar instruction with our new Guitar World Lick of the Day app for the iPad, iPhone and iPod Touch. Guitar World Lick of the Day is a monster app that delivers a challenging lick to subscribers every day. Each lick includes video featuring *GW* instructors and guitar celebrities such as Zakk Wylde and Joe Satriani, who demonstrate the hottest riffs in a wide variety of styles. What's really cool is that the tab and standard notation for each lick scrolls in sync with videos, making it easier than ever to watch, listen and learn. To get the complete scoop, check out lickofthedayapp.com, and look at page 80 for details as well.

—BRAD TOLINSKI
Editor-in-Chief

sonic evolution

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SOUNDING BOARD

VOL. 31/NO. 12 ★ DECEMBER 2010



October Must

I couldn't have been more excited to see Zakk Wylde and Alexi Laiho on the cover of the October issue. I'm definitely looking forward to seeing them together on the Berzerkus tour. Thank you, *Guitar World*, for continuing to cover the true six-string superstars of this generation.

—Dillon Porfiro

Thanks for the Dear Guitar Hero with Heart's Nancy Wilson [October 2010]. As a female guitarist, I've always looked up to her not only for her abilities as a guitarist but also her strength and her sexiness. It was nice to get her views on a variety of subjects, including her definition of a "magic man"!

—Missy Foley

Alan Paul did a fantastic job in the October issue with his look back at the making of the Doors' *Morrison Hotel* album, as well as the interview with Robby Krieger about his new solo album. Though, last I checked, the Doors weren't from San Francisco, as it said in the story—they were an L.A. band!

—Don Seinfeld

You're correct, Don...but it was the editorial staff that goofed, not Alan Paul.

Over the Moon

I've been a fan of *Guitar World* since a friend loaned me his

copy of the 30th Anniversary issue, and I haven't missed an issue since. It always makes my day to read about the greatest instrument ever made and the stories that I'm sure you guys go to hell and back to find. Plus, I can honestly say I've learned more about guitar playing from a single issue than any site could teach, and I can't thank you guys enough for it, especially since the lesson on Ozzy Osbourne's "Over the Mountain" helped me win my school's talent show. Keep on doing what you do.

—Eddie Rowan

Check This

I love *Guitar World* and have been reading it for two decades now (I even wrote for it in the early Nineties). I particularly like the Soundcheck reviews by Chris Gill and Eric Kirkland. They're informative, insightful and, somehow, very objective. Some personal preferences come through from time to time, but generally you get a good sense of each product. In the October issue, Chris Gill outdid himself. In the review for the

Dean Deceiver (which looks like a sick ax), I loved that he wrote, "the master tone knob is out of the way (where it belongs)." It was an atypical bit of subjectivity, but one which I'm sure almost every reader agrees with. Good job by him to inject that bit of humor.

—Dave Solomon

A-dam Good Job

I love it when I go to the mailbox and find the latest *Guitar World* each month. My favorite section is the Vulgar Display of Power. Illustrator Adam Cooper does an awesome job. Joe Bonamassa's rig in the October issue looked crazy! You can even learn some awesome tricks by studying the drawings. Keep up the great work.

—Michael Chenault

Digital Dream

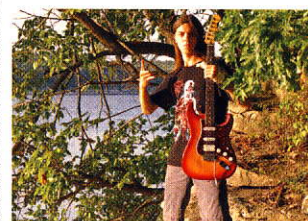
I just wanted to make a comment about *Guitar World Digital*. I love it! It's great to not have to rely so much on a physical disc anymore. I can still access all the monthly video content without having to pull out the disc every time I

want to watch something. And while I haven't yet experimented with the other features in the *Guitar World Digital* player, I know it won't be long before I'm downloading instructional DVDs and back issues of *Guitar Legends*. Kudos to you all for taking a step in the digital direction.

—Robert Barno

*We're glad you're enjoying it, Robert. To learn more about *Guitar World Digital*, visit GuitarWorldDigital.com.*

And the Winner Is...



Nick Kennedy from Claremore, Oklahoma, recently won a Fender Stratocaster in the *Guitar World*/Full Sail Summer Strat online sweepstakes. Congrats, Nick!

DEFENDERS OF THE FAITH

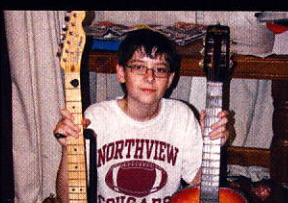


Fahmi Fabian

AGE 26

HOMETOWN Jakarta, Indonesia

GUITARS Custom Saguitarians #3 Bullseye
SONGS I'VE BEEN PLAYING "Wherever I May Roam" by Metallica and "Dread and the Fugitive Mind" by Megadeth
GEAR I MOST WANT Marshall JCM800 2203, Jim Dunlop GCB-95F Classic Wah Wah, MXR Dyna Comp, vintage Boss OD-1 overdrive



Jacob McDougald

AGE 11

HOMETOWN Enterprise, AL

GUITARS 1982 American Fender Bullet, Harmony acoustic
SONGS I'VE BEEN PLAYING "One" by Metallica, "Free Bird" by Lynyrd Skynyrd and various Beatles songs
GEAR I MOST WANT Fender Telecaster, Fender G-DEC amp



Todd Driver

AGE N/A

HOMETOWN Montgomery, AL

GUITARS 1996 Gibson Les Paul Jimmy Page Signature, numerous Dean Dimebag models, autographed Yngwie Malmsteen Signature Strat, 27 other assorted guitars
SONGS I'VE BEEN PLAYING "Lay It on the Line" by Triumph, "Mouth for War" by Pantera and "Bark at the Moon" by Ozzy Osbourne
GEAR I MOST WANT Mesa/Boogie cabinet

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

SEND LETTERS TO: The Sounding Board, *Guitar World*, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWcustserv@cdsfulfillment.com. Please do not email the Sounding Board with subscription matters.

Tune-Ups

26 BETCHA CAN'T PLAY THIS! 28 DEAR GUITAR HERO 32 SETLIST

& much more!



All That Remains release *For We Are Many*

The metalcore group goes with its gut on its latest album.

by JON WIEDERHORN Photo by TREY CLARK

ASSOON AS MASSACHUSETTS metalcore band All That Remains entered their rehearsal space to start working on the follow-up to 2008's *Overcome*, they were pressured by their record company to write songs in the vein of *Overcome*'s surprise hit "Two Weeks."

"It kind of pissed me off," lead guitarist Oli Herbert says. "I was like, Look, we write the music. This is *our* job."

There are numerous radio-friendly moments on the band's new album *For We Are Many*, including the soaring, midpaced "From the Outside" and the melancholy semi-acoustic ballad "The Waiting One." However, most of the record is a deft blend of rapid, crunching thrash riffs, slower, Pantera-style grooves and articulate guitar leads that Herbert drew from various melodic motifs.

"I'm not against catchy music," Herbert says. "I just didn't want to do a carbon copy of something else that was successful. You just have to write what you're really feeling, otherwise you're doomed to fail."

Their record label's expectations were nothing com-

pared to the standards the musicians set for themselves. Once they started compiling riffs into songs, they spent more than two months agonizing over which ones to use.

"So many times, one of us would go, 'Oh, this is my favorite thing,' and everyone else would say, 'No, that sucks,'" rhythm guitarist Mike Martin says. "When it got really bad, Oli would quietly rock back and forth and [frontman] Phil [Labonte] would go,

'Okay, I'm going home to shoot guns.'"

With the help of their old friend and producer Adam Dutkiewicz (Killswitch Engage), who mediated and finalized song arrangements, All That Remains overcame their differences and assembled their most cohesive and enduring album yet.

"Our last album was cool, but I was over it really fast," Martin says. "This one is fun to play, and I think it'll stay fresh for a long time." □

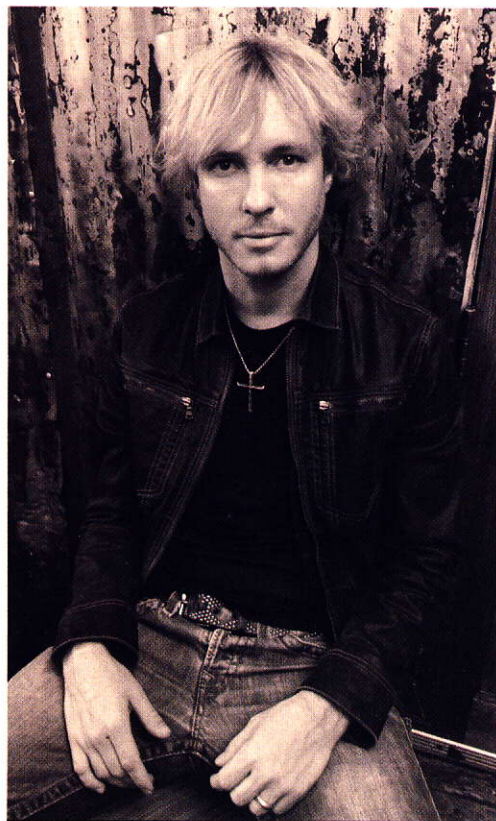
AXOLOGY

GUITARS (Herbert) Ibanez Xiphos; (Martin) PRS Custom 22
AMPS (Herbert) Peavey 5150; (Martin) Peavey 6505
EFFECTS (both) Maxon Overdrive, Boss Digital Delay
STRINGS (both) Ernie Ball

Kenny Wayne Shepherd Takes the Windy City by Storm

The guitarist teams up with the great Hubert Sumlin and Double Trouble on his new disc, *LIVE! In Chicago*.

By TED DROZDOWSKI



STRAT-SLINGER Kenny Wayne Shepherd's new *LIVE! In Chicago* is a breathless high-wire act that balances snarling improvisational and structural liberties with the immutable truisms of the blues, such as brickhouse shuffles and the good ol' I-IV-V.

It's also a friendly crossgenerational sparring match that pits the 33-year-old guitarist with a clutch of heroes more than twice his age, including former Howlin' Wolf guitarist Hubert Sumlin, Muddy Waters drummer Willie "Big Eyes" Smith, New Orleans legend Bryan Lee, and Buddy Flett, a fleet picker who mentored Shepherd in their hometown of Shreveport, Louisiana. It's all anchored by Double Trouble's Tommy Shannon and Chris Layton, who is the full-time drummer in Shepherd's band.

"Playing with these guys was amazing," says Shepherd, who took this crew on tour as a living sequel to his 2007 blues odyssey *10 Days Out: Blues from the Backroads*. That project found him traveling to the Delta and other rural locales to collaborate with a host of blues veterans—from stars like B.B. King to obscure down-homers like

Georgia's Neal Pattman.

"When I was 13, I stood in front of the mirror at home trying to learn Hubert's riffs off records," Shepherd continues. "Now I'm standing onstage watching him play right next to me on Wolf's 'Rockin' Daddy.' I'd put on a Stevie Ray Vaughan album to play to, and Chris and Tommy were my imaginary rhythm section. I was living my fantasies on this tour."

But the concert disc from Chicago's House of Blues is also a real testimonial to the state of his playing. On it, Shepherd

ricochets between his own hits, like "Blue on Black," and chestnuts that include a cover of King's version of "Sell My Monkey." Since making his recording debut at 17, Shepherd has kept evolving over the course of five albums, various Experience Hendrix tribute tours and other exploits, and today he wields his fanged Fender tone with earned maturity.

"My goal is to try to penetrate people's souls with the notes I play," he explains. "I've learned from guys like Hubert and B.B. King that it's all about picking the right notes, bending a string at the right time and putting all the passion I can behind it." □

"MY GOAL IS TO PENETRATE PEOPLE'S SOULS WITH THE NOTES I PLAY."



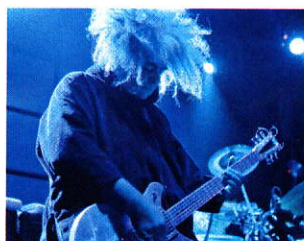
Buzz Osborne OF THE MELVINS

What first inspired you to pick up a guitar?

It looked like it would be fun to do.

What was your first guitar?

I didn't start playing until I was almost out of high school, and I used somebody's cheap acoustic. My first electric was a



cheap copy that looked like an SG. It was really terrible.

What was the first song you learned?

I have no idea. But I started trying to learn songs by the Who relatively quickly.

What do you recall about your first gig?

The first proper show was a Melvins show in the early Eighties. It was a punk rock show. We opened up for two bands from Canada in Olympia, Washington, and it went okay. We played the same place a few

weeks later and went over pretty good.

What's your favorite piece of gear?

It's all about the guitars. My current guitar is an all-aluminum guitar built by Kevin Burkett at the Electrical Guitar Company. I started using it about a year and a half ago. I played Les Pauls up until then. I've completely converted to using aluminum guitars now. They work great, especially in an electromagnetic field. They're second to none.

How has your playing evolved on *The Bride Screamed Murder*?

My guitar playing is aimed at coming up with new material, always. And if I get stymied, I just jam cover songs and it brings me out of it. People get so hung up on technical ability, which has nothing to do with music. Usually.

I'm also a much more confident player. I can play things now that I couldn't play

20 years ago. It's an ease thing. I used to have to rehearse all the time, but now I can just play.

What's your proudest moment as a player on the new record?

The chord progression on "Evil New War God" is very odd, and it's in C-G tuning [low to high, C G D G B E]. It's strange, and it's got slides in there. The vocals kinda cover up what's neat about it. "The Water Glass" is also in C-G tuning, and I was really happy about that riff. It's a strange combination of things.

I fell into C-G tuning about 20 years ago from just screwin' around—which I do a lot of. Somebody told me the guitar's just tuned to fifths. I don't read music, and I don't have any idea about that kinda stuff, so I discover a lot of things that are old hat. It's a pretty strange way of playing.

—RANDY HARWARD

(from left)
Tournet, Potter,
Popper and Yurco



Grace Potter and the Nocturnals Freshen Up

Modern ambient sounds blend with blues rock on the band's new self-titled album.

by MIKAEL WOOD Photo by CHRIS SHONTING

SCOTT TOURNET PLAYS in what may well be the funkier, most soulful band in that fierce soul-funk hotbed known as Vermont. Even so, this founding member of Grace Potter and the Nocturnals is haunted by existential worries. "I feel like, in this day and age, just being an awesome lead guitar player is almost not enough," he says. "It's been done so well that it's kind of like, What can you do to top that?" Tournet's solution has been to diversify: before the Nocturnals recorded their third studio disc, a self-titled effort released in June, they

recruited second guitarist Benny Yurco and bassist Catherine Popper; that freed up Tournet to focus on what he calls "the icing on the cake: lap steel, lots of reverb, spacey delay."

That icing unquestionably sweetens the band's groove throughout *Grace Potter and the Nocturnals*, which they made with producer Mark Batson (Alicia Keys, Dave Matthews Band). With touches like the dreamy, Radiohead-style squiggles in "Tiny Light," it's the rare retro-rock record

worth listening to through headphones. Says Potter, "Scott's soundscapes always make me think of Jonny Greenwood," whom the singer calls "almost *not* a guitar player." "What we do comes from soul music and the blues, but on this record we wanted to expand upon that and move it forward," Tournet says, "add something from the future to the old-school."

Of course, all that detail more or less recedes into the background when the Nocturnals (including drummer Matt Burr) take the stage, where Potter rules with a fiery presence that's earned her comparisons to Janis Joplin and Bonnie Raitt. She compares the band's situation to that of Wilco. "They're a great live band whose records are almost completely different beasts," she says. "We just wanted to make an album that was its own experience." □

AXOLOGY

GUITARS (Tournet) Flatline; (Potter) Gibson J-45; (Yurco) 1961 Gibson Les Paul SG

STRINGS (Tournet and Potter) Ernie Ball; (Yurco) D'Addario XL Pure Nickel

AMPS (Tournet) 1967 Fender Super Reverb; (Potter) Fender Vibrolux; (Yurco) 1966 Fender Super Reverb



Paul Gilbert Digs the Dirt

The shred virtuoso indulges his overdrive addiction on *Fuzz Universe*. By STEVEN ROSEN

PAUL GILBERT IS experiencing an occupational hazard: tinnitus. It's what happens when you've made your living for the past 25 years standing in front of monster amp rigs and playing music at ear-crushing levels. He suffers from a mild buzzing in the ears but is quick to discount the malady. "I can still hear my guitar," he says, and on *Fuzz Universe*, his new instrumental record, Gilbert and his Ibanez create a world of sounds no one has ever heard. "It is the universe where all rock players live," he explains. "We all use distortion, overdrive, gain and saturation. I call it 'fuzz.' The first time I

heard 'Mississippi Queen,' my fuzz addiction was permanent."

Fuzz Universe is populated by all manner of strange effects coaxed from weird stomp boxes. A company called Majik Box even built the guitarist his own signature overdrive pedal called, appropriately enough, Fuzz Universe. Gilbert's challenge was not so much to uncover these sonic textures but rather to adapt them to styles ranging from warp-speed single-note picking ("Olympic") to complex layers of rhythm ("Blowtorch"). "Having distortion, or fuzz, added a lot of harmonic excitement to the sound, but I had to play very accurately, or the string noise would become a mess," he

says. "I had to use my technique to retain the clarity of the notes."

Gilbert admits *Fuzz Universe* was not an easy album to write but says it contains "my best vibrato ever, chord changes I've never used before, and longer songs than I've ever written." He even ranks the title track as a contender—along with "Scarified" and "Technical Difficulties"—for his best instrumental ever.

"This is the closest I've gotten to my ultimate guitar sound," Gilbert says. "There's emotional vibrato, chunky rhythms, groovy riffs, face-melting solos, phase-shifted chords and the ability to control the guitar when it's clean or distorted." □

AXOLOGY

GUITARS 2007

Ibanez PGMFRM1
Fireman, 2010 Ibanez
Fireman red proto-
type, 2009 Ibanez
Fireman Kikusui
Sake prototype, 1995
Ibanez PGM800 ply-
wood prototype
AMPS Marshall
2266C Vintage Mod-
ern 50-watt 2x12
combo, Marshall
2061X, Fender Princ-
eton Reverb, Randall
Isolation cabinet, THD
Hot Plate

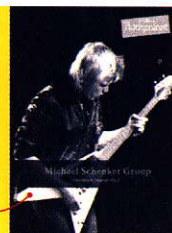
EFFECTS

Majik Box
Fuzz Universe, Ibanez
Paul Gilbert Signa-
ture AF2 Airplane
flanger, MXR Phase
90 (script), Home-
Brew Electronics
UFO, HomeBrew THC
chorus, HomeBrew
CPR compressor,
HomeBrew Detox EQ,
Cry Baby 535Q wah,
Tube-Tech compres-
sor, Hughes & Kettner
Rotosphere

STRINGS

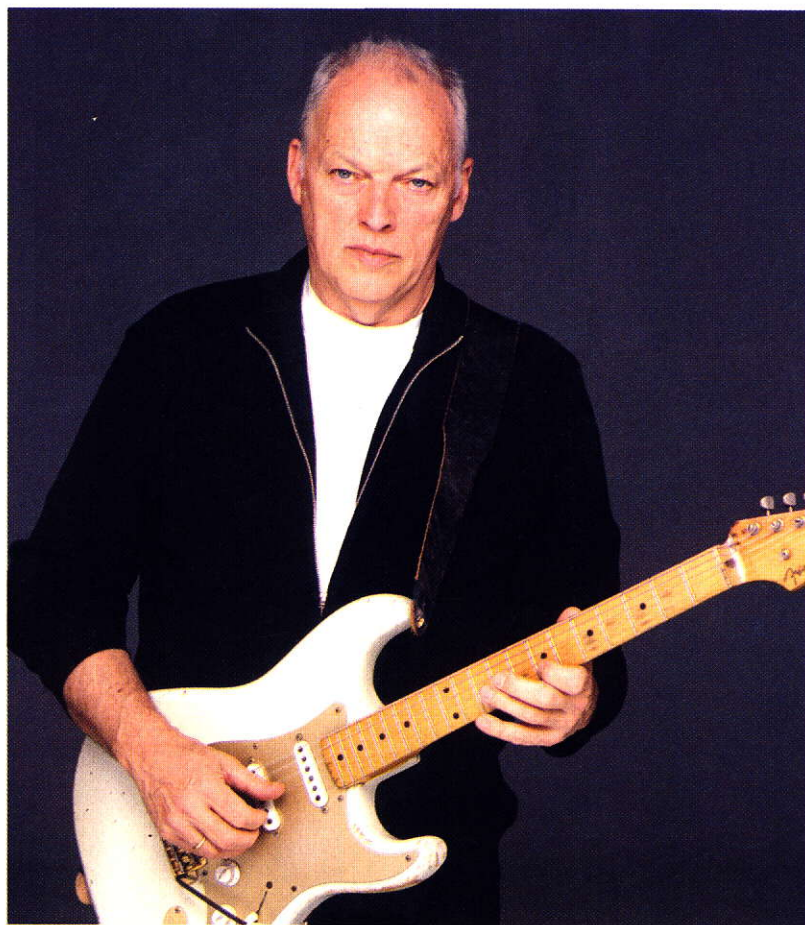
Ernie Ball
RPS Regular Slinky

IN BRIEF On November 9, **Eric Clapton**'s *Crossroads Guitar Festival 2010* comes to Blu-ray and DVD, courtesy of Rhino. The all-day concert event took place on June 26, 2010, at Chicago's Toyota Park and featured performances from Clapton, ZZ Top, Buddy Guy, Jeff Beck, B.B. King, John Mayer and many others. All profits from the event went to the Crossroads Centre in Antigua, a treatment and education facility for chemically dependent persons founded by Clapton in 1998... The year 2012 is the tentative release date for *Perpetual Burn: The Story of Jason Becker*, a feature-length documentary chronicling Becker's life, career and ongoing battle with ALS. For more information, visit jasonbeckermovie.com... Fans of **Michael Schenker** and **UFO** will want to check out two new DVDs from MIG (Made in Germany Music): *Michael Schenker Group—Hard Rock Legends Vol. 2* and *UFO—Hard Rock Legends Vol. 1*. Each features a full concert by the artist filmed in Germany in the early Eighties for the *Rockpalast* television program.



David Gilmour Teams Up with the Orb

The Pink Floyd guitarist joins the ambient-techno pioneers for an out-of-this-world electric guitar-driven adventure: *Metallic Spheres*. By DOM LAWSON



THERE'S LITTLE CHANCE of hearing Pink Floyd perform together again anytime soon. Although Roger Waters is on tour with *The Wall*, and reportedly will be joined by David Gilmour on some surprise dates, there's been nothing to suggest that drummer Nick Mason will join the fold for a performance or future project. And with the death of keyboardist Richard Wright in 2008, a true Pink Floyd reunion is impossible.

However, fans of the band can get an approximation of the legendary prog-rock act's ageless spirit courtesy of a new album that teams Gilmour with British ambient-techno pioneers the Orb. Titled *Metallic Spheres* and released under the banner of the Orb Featuring David Gilmour, the album is a compelling union of classic and contemporary, uniting Gilmour with a band that has often been compared to Floyd for its ambient prog-based excursions and trippy performance-art concerts. The 50-plus minutes of music on *Metallic Spheres* contain some of Gilmour's finest solo work of late, with lengthy workouts reminiscent of vintage Floyd tracks like "Echoes," from *Meddle*, the group's classic 1971 album.

It's not hard to understand why Gilmour teamed up with Alex Paterson and Thomas Fehlmann, a.k.a. the Orb. Some

might even say it was long in coming. Widely heralded as the ecstasy generation's very own Pink Floyd, the Orb blew countless minds with their 1991 debut, *Adventures Beyond the Ultraworld*, on which they gleefully mixed the atmospheres, dynamics and limitless explorations of prog with the disciplined rudiments of dub, dance and inventive sample manipulation. Tracks like "Little Fluffy Clouds" and "A Huge Ever Growing Pulsating Brain That Rules from the Centre of the Ultraworld" became chill-out room staples.

"When we were DJing, it was an ambient thing," Paterson says. "But because we were adding all this other instrumentation and we had a live drummer and the whole light show, people thought it was more like the Floyd."

"The whole idea was influenced by Floyd's sound-and-light philosophy, the show being as important as the band," adds Youth, an Orb associate, respected producer and performer known for his work with Killing Joke. "There were really strong parallels between what we were doing and prog rock."

Fast-forward to 2010 and the group's collaboration with Gilmour. Both Paterson and Youth knew Gilmour through their friendship with fellow musician Guy Pratt, who is married to Richard Wright's daughter.

"I met David on a number of occasions," Youth says. "He rang me up for some advice about a charity record he was doing. I said, 'Why don't we do a collaboration with you and Alex from the Orb?' We spent a day with David at the studio with his guitar, and he just plugged in and started playing, and it became this 25-minute track. After Dave left, I thought, There's so many twists and turns in this jam, we could stretch it out, put a few things in and turn it into a 50-minute album. So that's what I did!"

The results are spread out over the two lengthy tracks that make up *Metallic Spheres*: "Metallic Side" and "Spheres Side." Clocking in at 28:42 and 20:12 respectively, each track has five movements on which Gilmour works his signature licks on electric guitar and lap steel. The album is available on vinyl and CD, with a special two-CD version delivering a surround-sound experience via ordinary stereo gear, with no special equipment required.

And with Pink Floyd activity suspended until further notice, that's arguably the closest fans will get to new material that's imbued with not only the prog legends' influence but also their artistry. All things considered, that's pretty close—and for fans of Gilmour's guitar work, it's sure to be satisfying.

"I prefer to think of this record as more techy, but with very, very big sounds and Gilmour's guitar," Paterson says. "Not many people have done that, except maybe [guitarist Steve Hillage's ambient dance band] System 7. Someone said to me the other day, 'What a dream it would be to get Steve Hillage and David Gilmour onstage together with the Orb!' And I said, 'Okay, but could we add Jimmy Page to that too?'" **GW**

"WE SPENT A DAY WITH DAVID AT THE STUDIO. HE JUST PLUGGED IN AND STARTED PLAYING."

—YOUTH

BETCHA CAN'T PLAY THIS

[SYLVAIN COUDRET of SOILWORK]

ON DISC!

THIS IS A single-note run based on the D Phrygian-dominant mode [D E \flat F \sharp G A B \flat C] that incorporates several different playing techniques to create an interesting, rolling contour. I tune my guitar to drop-B, which is drop-D tuning down one and one half steps [low to high, B F \sharp B E G \sharp C \sharp], so while I'm thinking of the run as being in D, it actually sounds in B [Phrygian dominant].

"Bars 1-3 are played entirely on the G string and feature sextuplet phrasing [six-note groupings], with an extra two 16th notes tagged onto the end of each bar, which makes it an odd-meter lick [13/8 instead of 12/8]. I alternate pick the first three notes of each sextuplet with palm muting [P.M.], followed by an unmuted double pull-off, which creates a nice contrast,

going back and forth from staccato to legato articulation. There's a four-fret stretch required in these first three bars, so make sure your fingers and wrist are thoroughly warmed up before playing the lick, to avoid uncomfortable cramping or possible injury. Be sure to palm mute the bottom three strings throughout these first three bars, even when doing the pull-offs on the G string, in order to keep them from ringing.

"Bar 4 is built on diminished-seven arpeggio shapes and introduces some string skipping between the G and high E strings and ascending and descending legato finger slides, which I use to shift positions. The run winds up in bar 5 with some unbroken alternate picking as I ascend the D Phrygian-dominant



mode across the top four strings, leading to a high D note at the 10th fret, which I shake then slide down from. Notice that I add a couple of chromatic passing tones on the top two strings during this final ascent. These extra notes serve to smooth out the contour of the line and make for an even number of notes per string [four], which works well with this kind of alternate-picked run." ■

Check out soilwork.org and myspace/soilwork.

Drop-D tuning down one and one half steps (low to high, B F \sharp B E G \sharp C \sharp).

Freely

1 N.C.(Eb) P.M. -----

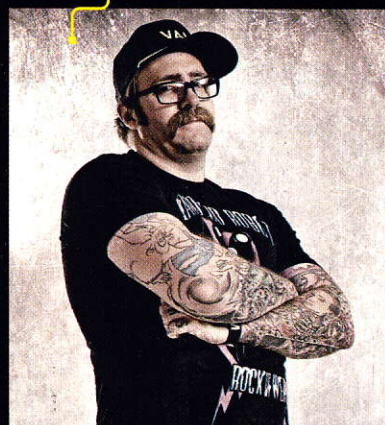
2 (D) P.M. ----- (Eb) P.M. -----

4 (D) P.M. -----

5 -----

*repeat previous six notes

PLAYLIST WHAT'S ON MY IPOD?



Andy Williams EVERY TIME I DIE

1 Root for Ruin—Les Savy Fav

"A perfect record from a band that gets better with every release. Probably one of the most underrated and underappreciated bands ever."

2 This Is Happening—LCD Soundsystem

"James Murphy is this generation's David Bowie. Bold statement, I know, but this guy is a genius. He can make any normal riff a catchy chorus because his voice is so good and the guy understands a hook."

3 Heavy Breathing—Black Breath

"For me, metal has become safe and lame. I remember hearing *Left Hand Path* by Entombed and thinking they were gonna saw me in half and eat me. Well, that feeling came back when I heard this band and saw them live. Take the triggers off the drums, shove your 808-drops up your ass and buy this record. It's perfect metal."

4 Life Swallower—Alpha & Omega

"Crossover hardcore was a big part of my life. In the last few years, bands really let that slip. Alpha & Omega are the best of hardcore and metal. If this record had come out in the late Eighties, I would put their poster on my wall. Hell, if they had one now I probably would."

5 Pony Express Record—Shudder to Think

"Guitarist Nathan Larson is a god. The melodies he wrote on this record are just retarded. The guitar tone is perfect, too: punchy, crunchy, and smooth when it has to be. *Pony Express Record* is a permanent fixture on my playlists."

Every Time I Die's fifth album, *New Junk Aesthetic*, is being rereleased on October 19 along with a new DVD of on-the-road antics entitled *Shit Happens: The Series?*

DEAR GUITAR HERO

JERRY CANTRELL

He's the guitarist for Alice in Chains, has played on albums by Danzig and Metallica and appeared in *Jerry Maguire*. But what *GUITAR WORLD* readers really want to know is...

Interview by KORY GROW

♦ **Black Gives Way to Blue** has received so much praise from fans and critics alike. Did you ever expect that it would be received so well?

—Riley Thompson

Boy, you know, it's really hard to expect something to do well. I think you have to start by making sure it's created from a good place for you, and you hope for the best from the others. My approach is to always try to write and make music that I'd like to hear, even if I wasn't in this band.

♦ **I have always wondered how you ended up in Pantera's *Vulgar Videos* next to a hand dryer, holding a dildo. Was that a rough night?**

—Kevin

Oh, yeah. We were always jacking around. The sense of humor and sarcasm in the Alice and Pantera camps was fucking extremely high. [laughs] Plus, we were pretty young. We just liked to have fun, and we spent a lot of time together. And Dime and Vinnie [Paul] always had a fucking video camera going. I don't exactly know the circumstances of the dildo thing, but it was around, and I just grabbed it and started, well, fucking around. [laughs]

♦ **It's well known that you and Dimebag Darrell were friends. Got any good stories about him?**

—Jim G.

I was going out of town one time, and I had given my GMC Yukon truck to a friend to take care of. He dropped me off at the airport, and somehow Dime got a hold of my truck for the weekend and took it to a detailer place. He put all sorts of decals on it, flames, big fucking steer horns on the front, sirens and little dice things for the tires. He prob-

ably spent three or four grand just putting the most ridiculous shit on it. [laughs] When I came back from the trip, which was, if I remember correctly, not a very good one, I wasn't in a good mood. So I'm waiting there like, "Where's my fucking car?" [laughs] He knew I was gonna be pissed about it, so he actually called me and had me meet him somewhere. When I arrived and saw the car, which was all done

up by Dime, I wasn't happy at all. But I got the joke about 10 or 15 minutes later. I guess they have the whole truck transformation on videotape, too. I've never seen that, but I'd like to. I bet it was fucking hilarious.

♦ **What turned you on to the G&L Rampage model and made it your number-one guitar for the last 20-plus years?**

—Kyle Mullins

I was playing in a little band with a buddy of mine that worked at a music store in Dallas, Texas. The G&L was there in the store, and I just liked how the neck felt. The back was unfinished sanded wood, so it was very easy to move up and down. It was also thin but wide, and the fret spaces were kind of big. The guitar's single-humbucker, tremolo system and single-volume-knob design heavily influenced me at the time,



too. It just felt right. So I worked pretty hard for a while, and I got a couple paycheck advances so I could put that thing on layaway. I remember the day I got it: I played that guitar so much that I literally slept with it. That thing's been with me for most of my musical life. And it's got a ton of soul and energy.

One sad note about that guitar is that I've just recently had to retire it. I've never gone on tour without it. But it started to develop a hairline crack from the neck all the way through the back of the body to the butt. It's pretty much done, which is a bummer. It might still be usable in the studio, but its live days are over.

➔ **Layne [Staley, deceased Alice in Chains singer]** always seemed to have a wicked sense of humor. The *Headbangers Ball* water-park episode comes to mind. [The band showed up wearing goofy swimming suits, and Layne cast a fishing line into an aquarium,

an act that got the group kicked out of the park.] Are there any practical jokes or really funny stories that stand out in your memory?

—Dave V.

Layne was fucking hilarious! He was always up for a good prank or a good joke. Ah, that water-park thing... [laughs] We knew we were gonna do this thing for MTV, and, historically, we were always fucking around with those guys, especially [host] Riki Rachtman. We stopped at a Wal-Mart and Layne and Sean [Kinney, drums] went in and bought their outfits, that little fishing pole and a Speedo for me. That's

"LAYNE WAS ALWAYS UP FOR A GOOD PRANK OR A GOOD JOKE."

all I had! [laughs] But Layne was just a great guy with a good sense of humor. He really cared about everybody, and he kept things pretty light. That is, until we made music, which was when all the heavy shit came out. And that was something we had in common as well. We took that really seriously, and we had a good time doing everything else.

➔ **I find your soloing extremely tasteful. You never drag out a solo, and they are full of beautiful harmonies. Who would you say inspired you to develop this style?**

—Mark Franks

I think the reason I fell into what I do is maybe I'm just a little lazy. [laughs] I've definitely gotten lazier over the years, as far as my technical ability goes when throwing out solos. I've always dug feel more. When it comes to guys that play with simplicity and feel there are three players that I look up to: Davey Johnstone [of Elton John and Alice Cooper fame], [Fleetwood Mac's] Lindsey

Buckingham and Billy Gibbons. Gibbons is fucking amazing. He can have a real minimalist approach, but he can also throw it down. Plus Billy can create a solo that's more like another vocal part of a song.

➔ **What are your favorite strings and what's your favorite fast-food place?**

—Kayne

I used to use Dean Markley strings, but I recently changed to Dunlop because I work with those guys on my signature [JC-95] Cry Baby, picks and effects and stuff. I use 10 through 46 gauges.

My favorite fast-food place has gotta be Irv's Burgers in West Hollywood. It's fucking awesome. It's a little shack that's been around since 1950. The most recent owners are a Korean family, and they're just really friendly and cool, and they make good, solid burgers and fries. It's nothing fancy, but it really satisfies. I've gotta hit that place about once a week. [laughs] □

➔ **You've toured so much over the years. If you had to pick, who have been your top five favorite bands to tour with and why?** —Carrick

1. Van Halen

We played with Van Halen pretty early on in our career, and at the first gig we actually rolled in late. We rushed to the stage, and I'm getting ready to go on, and Eddie [Van Halen] is in my pit. He's warming up and kind of smiling at me, and I'm like, Fuck! Dude, go somewhere else and do that. [laughs] It's my first show and Eddie Van Halen's eight feet away and watching me. That was one of the worst shows I ever played in my life, or at least it felt like it because I respect the guy so much.



2. Fishbone

We played with them at Lollapalooza, and they're one of those bands you never want to play after. Ever. [laughs] Fishbone had such a musical force and energy coming off of the stage.



3. Metallica

We were supposed to do an Alice tour with Metallica, but it never materialized. But they



took me and Sean [Kinney, Alice in Chains' drummer] out on my solo record, trying to fulfill that commitment. At least half of it anyway. [laughs] Those guys have always been real supportive and just great people to be around.

4. Ozzy

Ozzy and Black Sabbath are two of my biggest influences. They've even become models for dealing with all the changes we've gone through as a band, too. Also, we met [bassist] Mike Inez [who was in Ozzy's band] on that tour, and he eventually



became a part of Alice in Chains. Ozzy's always been really cool to us, too. He means a lot.



5. Slayer

We played with Slayer on Clash of the Titans in '91, which was another early tour for us. We spent a summer with Anthrax, Megadeth and Slayer. I was never really a fan of Slayer before that. All I knew was that they were the Satan-worshipping bad guys. [laughs] But I really grew to appreciate their music on that tour. And they turned out to be some of the nicest guys I've ever met in my life. They're also another band you don't want to follow. [laughs]

GREG TRIBBETT OF HELLYEAH

The Fillmore Detroit • May 21, 2010 • Detroit, MI

Interview by KORY GROW Photos by NATHANIEL SHANNON



"HELLYEAH"

"It's a heavy, crushing song and kind of an anthem for the band. The crowd gets into it, and it gets everything going."

"GODDAMN"

"'Goddamn' is a fan favorite off our first record [2007's *Hellyeah*]. We come out with 'Hellyeah' and then hit them with a song that everybody knows and everybody sings the chorus. [singing] 'Can I get a goddamn?' 'GODDAMN!' The crowd really gets into it."

"COWBOY WAY"

"There's a long break in the set [after 'Cowboy'], because it's the first single [from the new album *Stampede*]. That gives us a chance to talk to the audience about the new record. We've been getting a great response to this song, and everybody's been singing it live. It's definitely another fan favorite."

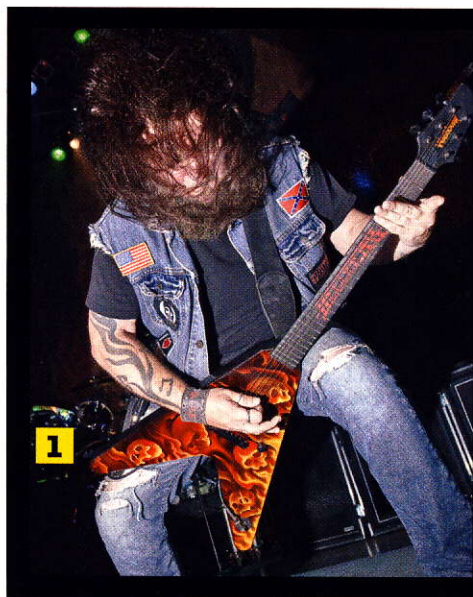
"ALCOHAULIN' ASS"

"'Alcoholin' Ass' is another one of our anthems. That song was written in 10 minutes—no shit. We were actually in the studio tracking vocals for our first record, and our engineer/producer Sterling [Winfield] went on a beer run. I told Chad, 'Let's write a country song.' He's like, 'Well, break out the riff.' I broke out that riff, and he started writing the lyrics and 10 minutes later we had it. It was meant to be."

"BIG TAG"

"'Big Tag' means big hits with Vinnie [Paul, drums] at the end of the song. Like the big, 'We're done. Here you go. That's it. Big salute. Thanks for coming out. We'll see you later.' I just play big open chords."

"In Hellyeah I can just play all the metal stuff, which is a great gig."



1. WASHBURN GREG TRIBBETT SIGNATURE SERIES V "DAMIEN"

"I wanted something with the Hellyeah logo on the fretboard and a cool design. But the main thing I wanted for my signature guitar was one volume knob and one pickup. I didn't want to have to deal with playing clean. I let [Hellyeah guitarist] Tom [Maxwell] do all that shit. I just want to play with distortion. In *Mudvayne*, I'm the only guitar player, and I do everything, so I take advantage of having a second guitar player in Hellyeah. It lets me just play all the metal stuff, which is a great gig."

2. IBANEZ WD7 WEEPING DEMON WAH GUITAR PEDAL

"As soon as I tried that wah, I just loved it. It lets you set everything—like volume, bass, treble—right on the wah. And you don't have to click it on. As soon as you step on it, it's on."



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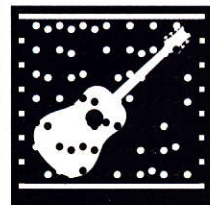


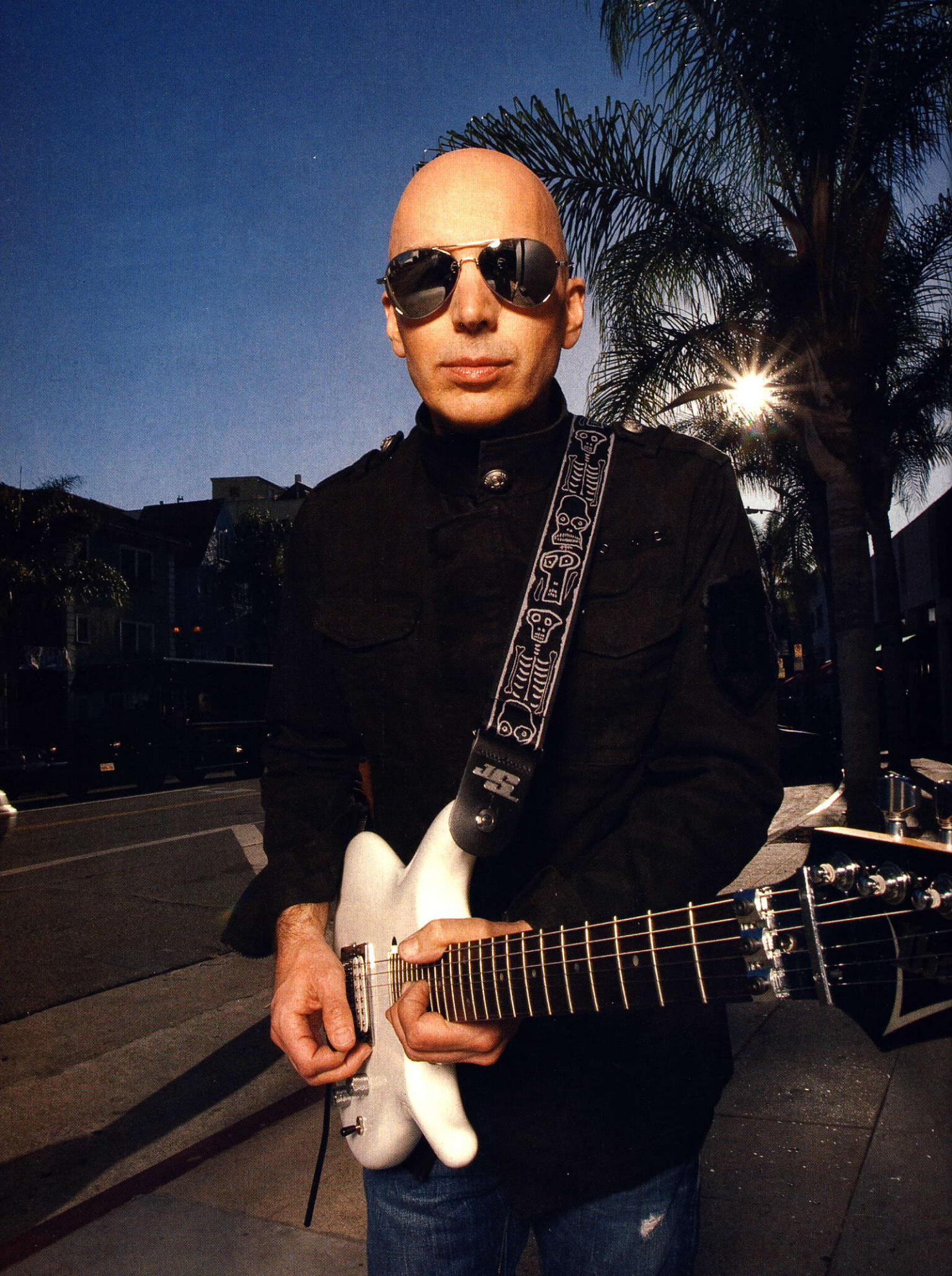
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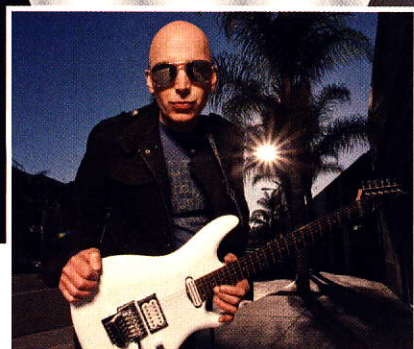
HEART OF DARKNESS

JOE
SATRIANI

DIGS DEEP INTO PERSONAL TRAGEDY AND COMES UP WITH AN ALBUM OF UNCHARACTERISTIC AND DEEPLY FELT SONGS: **BLACK SWANS AND WORMHOLE WIZARDS.**

BY JOE BOSSO PHOTOS BY NEIL ZLOZOWER

GW 35



JOE SATRIANI OPENS THE FRONT DOOR TO his stylish, four-story house, located in the heart of San Francisco's affluent Marina district, and smiles a warm yet slightly frazzled smile. It's 10:30 in the morning, not exactly rock and roll hours by any stretch, and the guitarist admits that he's operating on about four hours of sleep.

"I was up pretty late working on some music," he says, leading me inside his spacious, well-appointed living room. "It's weird: even though I just finished an album, I just can't seem to stop writing sometimes. You get on a roll and all you can do is just go with it."

The album Satriani is referring to is his 14th solo studio effort, *Black Swans and Wormhole Wizards*. It would be an unusual album title for anybody else, but for Satch, not so much. The big surprise, however, is the music itself, which the guitarist admits features the most deeply felt compositions he's ever written. And with good reason: Although he enjoyed perhaps one of his



greatest professional years in 2009 with the raging success of Chickenfoot—his party-hearty superstar band in which he rocked it old-school on stages across the globe with Sammy Hagar, Michael Anthony and Chad Smith—he also experienced a devastating personal tragedy that he's still trying to process: the death of his mother, Katherine, who passed away unexpectedly weeks before the holiday season.

"Obviously, I'm not special when it comes to the loss of a parent," he says as we head downstairs to his private lair, a home recording studio, newly renovated with a Pro Tools setup that he says was a long time coming. "But as an artist, I have a responsibility to myself to express myself as faithfully as I can. Making records just because I think they'll sell—I can't work like that. I never did. I'm not saying I would ever intentionally make an album that I thought people would hate. You always want people to like what you do. But I just didn't feel like an album of 'Satch Boogies' was what I was supposed to do. I wasn't in that frame of mind. I wanted to delve deeper inside myself. I had to, really; it's like I had no

**"I'M FASCINATED BY THE
IDEA OF CRAWLING
FROM ONE UNIVERSE TO
ANOTHER THROUGH A
WORMHOLE."**

choice in the matter. By going more inside myself, I realized that my responsibility as an artist was to try to touch people, to make them feel something profound. What was so surprising to me, after I'd finished the songs and recorded them, was how truly surprising they were to me. That's why many of these songs are my 'black swans,' if you will."

Taking a seat behind his recording console, Satriani expounds on the definition

of the term that forms the first half of the new album's title. " 'Black swans' is something of an ancient expression," he explains. "Basically, it means 'unlikely things'—images, occurrences, extreme rarities in life. The term stuck with me. I realized that what I had written were my artistic black swans—songs that my audience probably might not be expecting."

Case in point: "Littleworth Lane." A glistening piece of pure blues with an elegant melody set atop a humming Hammond B3, it's an unabashed ode to his mother, named after the street in Sea Cliff, New York, where she lived since the late Seventies in a colonial house built in 1689. "My mom was bobby-soxer, and she got into church music, R&B, jazz and blues. When I was coming up, she exposed me to a lot of that music. So I wanted to pay tribute to her by writing the kind of song that she would really like, one that summed up her spirit."

The song came to Satriani as he drove from the house into New York City one night late last year. "I was in my car, thinking about the house and how it was such an extension of her," he says. "My family and I had so many great times with her in that place. It's a strange thing: As your parents advance into their later years and you become an adult, you begin to understand that your folks are people, and you realize that they have personalities, too. So there I was, driving, with all of these thoughts and mental photographs running through my mind, and suddenly there was this melody. I was writing the song without even trying to."

Other such black swans abound, such as the jazzy "Two Sides to Every Story," another affecting homage to Katherine Satriani and the music she adored, along with the Middle Eastern-flavored "The Golden Room." Then there's the wistful yet disorienting "Wind in the Trees," which harkens back to Satch's childhood in Long Island, and the gentle glide of "Dream Song" (so titled as it came to him fully formed while he was asleep), an ameliorating trip into the subconscious built around a simple and instantly memorable melody.

They're the kinds of songs—mysterious, unorthodox and filled with shimmering moments of epic storytelling, many of them born from raw, exposed nerves—that will set pulses racing and senses reeling. That an artist, 25 years into his career, is still capable of walking down the corridors of imagination, courageously inviting reinvention and finding his true voice, is nothing short of remarkable. But even though, by his own admission, he exercised considerable restraint as a player, Satch can't help but excel as an instrumentalist of the highest order, and *Black Swans and Wormhole Wizards* is brimming with enough guitar firepower to drop jaws and raise fists (the rocking first single, "Light Years Away," is a five-alarm fret burner, and the dramatic album closer, "God Is Crying," is a veritable six-string symphony).

"The compositions fuel the playing, not the other way around," Satch explains. "On a song like 'God Is Crying,' I found myself really going for it on the guitar. But that's what the track required—it was entirely appropriate to pour out sheets of notes. Still, as a whole, it was an incredible feeling to step outside my comfort zone."

With the exception of a few long-gestating songs, Satriani gave himself little time for writ-

SHRED ACHE

He helped usher in an era of speed-obsessed ax wranglers. But **Joe Satriani** can't run from the "shred guitarist" tag fast enough. BY JOE BOSSO



IN 1987, WITH THE RELEASE OF HIS multi-Platinum album *Surfing with the Alien*, Joe Satriani rose from obscurity to worldwide prominence and helped spark the "shred revolution." Twenty-three years later, what are his thoughts on the genre? More importantly, does he view himself as a "shredder"? *Guitar World* posed the issues to Satch.

GUITAR WORLD In 2010, when you hear the term "shred," what pops into your head?

JOE SATRIANI I think of putting papers in a machine and seeing tiny strips come out. [laughs] Okay, seriously, when I think of shred guitar...I really only think of a few people who were dedicated to it fully. I remember listening to one of

those records by Cacophony [a late-Eighties speed metal band formed by guitarists Marty Friedman and Jason Becker] and thinking, I have nothing to do with this. I'm not knocking it, because I thought it was remarkable—like, "Wow, these guys are truly shredding." At the same time, I couldn't relate to it.

GW So did it bother you, then, that so many people—and even some guitar magazines [fakes coughing; Satriani laughs]—put you in the same box as groups like Cacophony?

SATRIANI You know, I couldn't understand how people would think that I was a shredder. If you listen to *Surfing with the Alien* or *Not of this Earth*, which came out around the same general period, you'd know that I was just a total oddball and had nothing to do with that whole movement. When I think of songs like "Echo" and "Midnight" and "Always with Me, Always with You" from *Surfing*—I mean, there's *no way* those compositions could be on a "shred" record. I'm not shredding on the cuts. I remember thinking, I'm much more bluesy than everybody. Maybe people weren't seeing or hearing that at the time; they were all caught up in a scene. I was really just using speed—fast, aggressive playing—as an effect.

When I recorded those songs, I said to myself, Okay, Joe, in these sections you have to play fast and use lots of notes because that's what will make those passages effective. And on other songs, I said to myself, Whatever you do, don't play a lot of notes; you really have to slow down here. So I just did what I did and went off on my merry way. I understand that I'm a hard guy to pin down, and I probably was more so at the time those first couple of albums hit. I wasn't going to get in *Spin* or *Rolling Stone*, so I guess the "shred" tag was very convenient for other magazines to pin on me. People said, "Oh, he can play fast, he's a shredder." Personally, that's



ing. Much of it was done in hotel rooms on his iPhone while he took part in last spring's Experience Hendrix tour; he says the jaunt was a welcome relief in the months following his mother's death. And while a good portion of the album was recorded in Satriani's comfort zone (he estimates that he personally cut 30 of the tracks at home), when it came time to enter Skywalker Studios with coproducer Mike Fraser (with whom he had worked on numerous albums, such as *Crystal Planet* and *Super Colossal*) and his longtime drummer Jeff Campitelli, he did so with two musicians new to his record-making process: bassist Allen Whitman from the San Francisco-based band the Mermen and keyboardist Mike Keneally, who has played with everyone from Steve Vai to Screamin' Jay Hawkins.

"You always wonder what's going to happen when you work with new guys," Satriani says, "but Allen and Mike really helped bring the music to life. Their ideas, their talent—they would do the subtlest of things sometimes that would spark total epiphanies. We had such a great time in the studio, and I can't wait to hit the road with them and play these songs live."

As for Chickenfoot, Satriani is planning a couple of one-off shows with the group this year, and he promises a new album and tour in 2011. "Everybody's schedules are so crazy," he says, "but we all remain very committed to continuing what we started. We made a real dent last year during a very tough time for rock bands, so we're not about to let the flame go out. Our attitude is, whatever we all do during our time away from Chickenfoot ultimately helps the band. If I have success on my own, it's good for Chickenfoot. If the Chili Peppers come out with a great album and do well, it's good for Chickenfoot. Same thing goes for Sammy. As for Mike... Well, nobody knows what Mike does on the side. I think he does top-secret work for the CIA or something." He lets out a laugh. "But you know what I mean. Success breeds excitement, which then makes for a very happy band getting together again."

Satch looks at the widescreen computer monitor in front of him and heaves a full-body sigh. "It's a lot of work, but we'll manage. If we did it once, we can do it again."

GUITAR WORLD Let's talk about the chronology of this record. Because you write all the time, when did you feel you had an actual album brewing as opposed to a batch of songs you were building and collecting?

JOE SATRIANI The origins of when an album starts are hard

the last thing I would have called myself.

However, I do understand the community of shred, and I see the importance of people committing themselves to developing a certain technique such as shred. Whenever TV or movie producers want a section of music with really fast guitar, they're going to want to find a player who has developed his technical skills to such a level that he can give them what they want. It happens all the time: a producer will say, "Okay, in this part of the movie we want the guitar player to play 'Flight of the Bumblebee,' but with a really intense edge to it. Well, if you want to be that guy to play that part, there you go."

All musicians, whether you're a drummer or a bass player or a guitarist or whatever—you have to be ready to explore the boundaries and limits of your physicality on your instrument.

GW Which you did, and Steve Vai did, and certainly Paul Gilbert did, as well. What would you say about Paul Gilbert? Racer X was an all-out speed metal band, so would you call what he did with them "shred"?

SATRIANI Oh yeah. Absolutely. That was shred.

GW Did you and Steve ever have conversations about the whole thing at the time? Like, "Wow, we're being called 'shred dudes.' What's up with that?"

SATRIANI Sure. It was a funny time. But it didn't bother us too much, either. I mean, we were just happy that people were actually paying attention to us. We were just two kids from Long Island going to high school together. The thought of being professional musicians was certainly a big dream we shared, but it seemed so far off and unattainable. So when it did happen for us, we just thought the whole thing was remarkable.

It's a weird thing: I never really think of the word "shred" until I start doing certain interviews. I'll be talking to a metal magazine or an art magazine, and it's always the same kind of thing: The art magazine wants to know why I'm not jumping on the latest trend or why there's no singing, and the metal magazine wants to know why the album isn't harder or the playing isn't faster or whatever. They're always asking me that. It's like, "Sorry, guys." [laughs]

Actually, I would love to know, from a guitar magazine's point of view, if there's truly an audience out there for shred. Are people pining away for shred guitar? From where I sit, I don't see it reflected in music sales or ticket sales.

GW In your opinion, who was the first shredder?

SATRIANI That's a good one. When you say "shredder," I would say it's probably a guy who's not a great writer but yet can play really well. So that first wave of rock guitarists—people like Hendrix and Page and Beck and Clapton—they weren't shredders. The fusion guys—Al Di Meola and John McLaughlin and Allan Holdsworth—were doing their own trip; they were fusion guys. So you can put them in another bag. I see shred as a metal thing—someone who listens to Di Meola, who loves the freak-out of Hendrix and the I'll-do-whatever-I-want nature of Page, and who innocently brought it into a new era. I'm hard pressed to name that person who just played something so simple but really overdid it. [pauses] It might be Alvin Lee from Ten Years After.

GW I was just about to name him!

SATRIANI Yeah. And it's totally innocent, that moment from Woodstock that everybody refers to [*Ten Years After's* performance of "I'm Going Home"], because Alvin Lee is a great blues guitar player. But as a shred moment...it could be that. He might have invented the genre right there.

GW What about Eddie Van Halen with "Eruption"? Shred or not?

SATRIANI To me, Eddie's different. He's such an amazing writer, and he has an incredible rhythm and feel and tone. He's in a class all his own. See, there's lots of "fun" shredders, guys who can just go up and down the neck, and they go faster and faster until you just can't believe it. But their sound isn't so good, the writing isn't so good, there's not a lot of feeling. Eddie Van Halen isn't like that. He's a ridiculously well-rounded musician and songwriter. Eddie Van Halen—not a shredder. **GW**



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to define sometimes, particularly if you're a guy like me, who tends to never turn off the creative motor. As an example of that, since the album's been finished, I've already written about eight pieces of music and sent them off to Sammy. In my mind, they're Chickenfoot songs. We'll see if he thinks so. Some musicians can find that turn-off switch with music and lead normal lives. I don't seem to be able to do that.

GW Another view would be, to you that is normal life. To not write, to not be driven by the need for inspiration and a creative outlet—that wouldn't be like you.

SATRIANI No, it wouldn't, and I'm probably too old and set in my ways to change anyway. And why would I want to? Even when making music is frustrating, it's still a joy and a gift. Still, I do know people who can go months and months without playing music or even thinking about it, and somehow they can just sit down and it's all right there.

GW Well, there's playing while you wait for inspiration to hit you, and then there's having the inspiration hit you and sitting down to capture it. There's no right or wrong way, as long as you're happy with what you've come up with.

SATRIANI That's true. My way can be a bit more... "torturous" isn't the right word. "Obsessive" maybe? [laughs] I can't tell you how many dozens of spiral notebooks I've filled with ideas over the years. I'm always jotting things down on napkins and things, making tons of recordings. Goodness knows how many old cassette tapes I have. Some probably have some neat things on them; others are probably horrifying to listen to. [laughs] But you know, creativity isn't always a clean and uncluttered undertaking. In fact, most of the time it's quite messy. [He gestures to his sparse, orderly Pro Tools setup.] But at least I've got my studio pared down considerably, so that's a start.

GW So back to the origins of the album...

SATRIANI In truth, I think it goes back to the Experience Hendrix tour. I would play songs onstage for only 20 or 25 minutes a night. Great songs, of course—it's Hendrix. But I found that it wasn't enough. I needed another musical outlet, which, of course, was writing. Actually, I wrote at a pretty fast clip during the tour.

GW Did you have any pieces of music demoed prior to the tour?

SATRIANI Some things. A few were potential Chickenfoot songs. At least to me they were. I might write a song that I think is destined for Chickenfoot, but that doesn't mean Sammy is going to be able to sing over it. [laughs] But once the Hendrix tour was over and I realized that Chickenfoot were going to take a while to get into the studio—you know, what with Chad doing the Chili Peppers again and all—that's when I said, Okay, Joe, get these new songs written and get a plan together for the next solo record. A little kick in one's own pants is a good thing now and then.

GW I'm curious how you separate your

songwriting. When you're working on music, how do you know what's a Chickenfoot song and what's an instrumental for a solo album?

SATRIANI To me, it's pretty obvious—most of the time. There are always those songs that surprise you, though. Like I said, I might send Sammy a song that I think is an absolute slam-dunk Chickenfoot song, and he just won't feel it. He'll even say, "This sounds like an instrumental to me, Joe." That actually happened with "Light Years Away." I wrote it, demoed it and laid down a guitar over the top. Not that I was trying to indicate to Sammy what to sing; I just did it as the barest of guides. Anyway, he came back to me and said, "What am I going to sing over that?" I think it was too complete or something. Sammy's ideas of melodies are very different from mine, and I'm kind of learning that you can't guide him too much in that department.

**"MY RESPONSIBILITY AS
AN ARTIST WAS TO TRY TO
TOUCH PEOPLE, TO MAKE
THEM FEEL SOMETHING
PROFOUND."**

He has a way of singing and writing, and it's something that's exclusively his. So that was a potential Chickenfoot song that became an instrumental.

Generally, if I have a strong melody line in my head, I'm going to think "instrumental," because it feels so fully formed. On the other hand, if I have a cool riff and chord progression, I'm going to think "Chickenfoot," because I'm going to assume that Sammy will come up with something great to sing over it all. Or it could be the groove, and I'll say, "Wow, Mike and Chad can bring this to a whole new level." It's a process that's still evolving, but the two musical worlds aren't as difficult to separate as people would probably assume.

GW Speaking of "Light Years Away," it has a vibe like ZZ Top's "La Grange," mixed in with some Jeff Beck-type jazzy guitar.

SATRIANI Yeah, that was a weird and fun song to put together, but it was something of a puzzle. I like to think of it as kind of a history of rock riffs. It swings, it's got a cool groove, but it's got what I like to call "big rock moments." I had to work on that one a while to get it right.

GW "Wind in the Trees" was also something you've been working on for quite some time. Why did it sit for so long?

The Who

gUitaR strApS bY



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SATRIANI I don't know. There is that thing that is difficult to explain—timing. When I came up with that song, it was right around the time when I was doing *Not of this Earth and Surfing with the Alien* [circa 1986-'87], and those were the kinds of records it could have fit on. But I couldn't figure out rhythmically how I was going to get it done. At the same time, I had other songs, like "Echo," that were much more fully formed and used the same harmonics. The journey of a song can be a long and winding one. Sometimes a tune comes together fast and makes total sense; other times it sits as an idea on a piece of paper. "Wind in the Trees" was the latter—it sat for a long time. For some reason, and maybe it was the reflective mood I was in while writing this album, it started to feel right and make sense.

Like I said, I have a box filled with manuscripts, and there's just pages and pages of song ideas. I look through them from time to time and think, Where was I when I came up with that? Or I'll be like, What the hell was I thinking here? Sometimes the spark of the idea comes flooding back so vividly and I can put something together; but most of the time... nothing. Or nothing for a long while at least. But I have to write my ideas down the second I think of them, or else I'll forget them and something else will fill up my brain.

GW After the Hendrix tour, you gave yourself a very small window in which to get this record done.

SATRIANI That's right, and that pressure was a very good thing for me. Some musicians take long periods of time between projects. I'm not like that. I'm weird in that I welcome deadlines. [laughs] So I felt ready to get going, and that was that. Mike Fraser and I talked about how to get the record done, and things fell together pretty quickly.

GW How many pieces of music did you have going into this project? Also, how did you come to work with Allen Whitman and Mike Keneally?

SATRIANI With me, there's always a pile of 30 to 40 pieces of songs, but they're very scattered. Some are sketches that need to be fleshed out, some are just not very good [laughs], while others are fully formed and they're right there. Then I look at them and figure out the real contenders, which are probably 20 songs. It's all a process of whittling things down. Eventually, I wind up with a dozen songs that, in my view, make up the album, and that's when I start sending demos around. Actually, with this record, I gave the guys 14 songs and only 11 made the album.

It's a weird thing making an album: I go into every project loving all of my songs, and there are the ones that just explode when the band starts playing them. That's tremendously exciting. But there are always a couple or a few that don't explode, for whatever reason, and

that's frustrating. Everybody takes it personally. But the responsibility lies with the composition, never the players. If the song isn't meant to be, it isn't meant to be. Or else it's meant to be at another time.

As far as the band goes, I knew Jeff was going to be playing drums—that was a given. Before the Hendrix tour—I think it was back in February—I started thinking of Allen. He's been in local bands, we've known each other for 20 years, and I always liked the way he played. So I went to see him play a gig with the Mermen, and I thought he was just fantastic—better than ever, in fact. He was playing with a trio, and he just knew what to do. After the show I talked to him about possibly working together. He came over, I played him some tunes, and we realized that we had the same ideas about how the songs could go.

At this point, I still wasn't thinking of a keyboard player. But when I came back from the Hendrix tour, I made some rough recordings, and because I was using Pro Tools I was able to make some keyboard sounds that I wasn't able to in the past. That kind of opened things up, and I realized that I was going to need a really great keyboard player to bring these songs to life. Mike's name popped into my head. We'd jammed together on some of the G3 shows, and he played in Steve Vai's band for a while, so I knew he had the goods. I knew he could play soulful piano on "Littleworth Lane," get funky on stuff like "Pyrrhic Victoria" and do all the symphonic stuff elsewhere. So I called Mike and locked him in.

GW How long did it take for everybody to gel in the studio?

SATRIANI Not long. Allen brought so much energy to the album. His grooves, his creativity—the guy's really, really solid. Plus, his playing had a cool impact on Jeff, which opened him up in new ways—all of which then spread over to me and allowed me to just go with the tunes and play my heart out. I was able to focus, too, because I wasn't thinking that one guy wasn't quite doing what I wanted or something. And Mike Keneally, well, he's such a gifted musician. Any time you hear some basic synth-y parts, that's me; that's the stuff I recorded with Pro Tools at home. Any time you hear really amazing and tasteful keyboards and piano, that's Mike. [laughs] Believe me, the difference is obvious.

GW What does Mike Fraser bring to what you do?

SATRIANI A lot! [laughs] His technical talents are many. One of the biggest things—and this is no small feat—is that he has the ability to manage a bunch of crazy musicians who are bouncing all the walls, all thinking that they're playing the greatest stuff in the world. He bottles energy and gets people focused. And his ears are fantastic. He knows how music should sound, how arrangements should go. Whether it's hard or soft or round or angular, he

(continued on page 166)

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30

GREATEST SHRED ALBUMS OF ALL TIME

Guitar World celebrates the 30 albums and players that pushed the speed limit and defined shred over three eras of guitar-playing madness.

TO SOME PEOPLE, shred guitar is about one thing, and one thing only: the need for speed. The yearn to burn. The desire for fire. Just the word itself can conjure glorious images of longhaired, pointy-guitar-wielding metalmen, fingers scaling fretboards with dazzling dexterity and furious speed, melody and musicality be damned. And indeed, during the shred zeitgeist of the 1980s, it seemed as if guitarists built up bpm's the way Russia and the U.S. stockpiled nukes.

But in fact shred was around well before the Eighties, and it has continued to thrive in the decades since. Because shred guitar is about

more than just velocity, or how many notes you can squeeze into a bar of music. And it doesn't necessarily require the use of distortion, electricity or, in some cases, even a pick.

In the following pages, we present 30 great players from the Golden Era, the Old-School Era and the Modern Era of shred, along with the album and song that best exemplifies their shredding skills. As these entries attest, shred is about pushing boundaries, exploring the great guitar unknown and, basically, doing really cool stuff that's never been done before. Of course, a bit of sheer, unadulterated fret-burning speed doesn't hurt either.

BY RICHARD BIENSTOCK AND ANDY ALEDORT

GOLDEN ERA



Al Di Meola

Elegant Gypsy (1977)

WHO Jazz-fusion fret burner

SHREDDER CREDENTIALS A fusion player, Di Meola endeared himself to rockers of all stripes with his speedy, heavily palm-muted scalar runs, melodic sensibility and beefy tone. On his second solo outing, the former Return to Forever guitarist displayed a total command of a wide range of rock and non-rock styles, from Latin to flamenco to classical, all executed with precision and fire on both electric and acoustic.

SONG "Race with Devil on Spanish Highway"



Eddie Van Halen

Van Halen (1978)

WHO The master

SHREDDER CREDENTIALS Ed revolutionized rock guitar like no player since Hendrix. With his work on Van Halen's self-titled debut, he made blistering pentatonic-based runs, whammy squeals and dive bombs, pinch harmonics and two-handed tapping essential techniques in every rock guitarist's oeuvre. Moreover, Ed's creations ushered in the era of the "Super Strat" guitar, while his Marshall-based "brown sound" served as the template for Eighties hard-rock tone. Undeniably, the era of shred begins here.

SONG "Eruption"



Randy Rhoads

Blizzard of Ozz (Ozzy Osbourne, 1980)

WHO Neoclassical wunderkind

SHREDDER CREDENTIALS Rhoads infused the explosive, fleet-fingered, yet largely blues-based guitar style of Eddie Van Halen with classical music-inspired melodies and runs and an advanced knowledge of music theory. His playing on *Blizzard* classics like "Crazy Train," "Mr. Crowley" and "I Don't Know" raised the bar for guitar shredders in the Eighties and beyond.

SONG "Mr. Crowley"

"There are some people who are like a shooting star. They hit the planet and explode into a beautiful rainbow of colors. That was Randy Rhoads." —Ozzy Osbourne



Stevie Ray Vaughan

Texas Flood (1983)

WHO Texas blues king

SHREDDER CREDENTIALS No argument: SRV is the most electrifying bluesman of the past 30 years. On his 1983 debut, he rolled smoldering Albert King-style blues and fiery Hendrixian rock (along with elements of jazz and other music) into a sound and approach all his own. Blazing pentatonic licks, gut-wrenching bends and double-stops, and incredibly nuanced pick-hand dynamics were SRV stocks in trade, with every lick and lead delivered with controlled intensity, searing emotion and stinging tone.

SONG "Pride and Joy"



Yngwie Malmsteen

Rising Force (1984)

WHO The virtuoso

SHREDDER CREDENTIALS In the Eighties, no one played with more speed than the Swede. The very embodiment of the neoclassical style, Malmsteen took the compositional forms of composers like Paganini, Beethoven and Bach and adopted them for heavy metal guitar. Harmonic-minor sweeps, diminished arpeggios and Phrygian and other exotic scales abound in his playing, all of it delivered with astounding and jaw-dropping technique.

SONG "Black Star"



Joe Satriani

Surfing with the Alien (1987)

WHO The teacher

SHREDDER CREDENTIALS Satriani almost singlehandedly brought instrumental rock guitar to the masses in the mid Eighties with this, his second solo release. He infused incredible technique with a heavy dose of melodicism, with tight, compact songs that boast singing, vocal-like guitar leads, and are then further adorned with whammy-bar squawks and screams, pick taps, fretboard-spanning arpeggios and all types of outrageous moves. A guitarist's guitarist, he taught everyone from Steve Vai to Kirk Hammett to Primus' Larry Lalande.

SONG "Satch Boogie"



KIRK HAMMETT

Master of Puppets (Metallica, 1986)

WHO Heavy metal

heavyweight

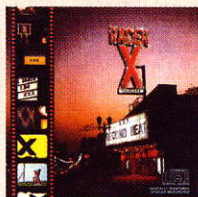
SHREDDER CREDENTIALS

Hammett's playing abounds with blazing pentatonic runs, hammer-ons and pull-offs, frantically paced triplets and whammy-bar antics. But as evidenced on *Puppets* tracks like "Battery" and "Welcome Home (Sanitarium)," it is his attention to melody and structure—as well as his distinctive way with a wah-wah pedal—that makes him truly stand out from the pack.

SONG "Welcome Home (Sanitarium)"



"I'm the kind of guy who believes there's something to learn from every guitar player, because every player approaches his instrument differently."



Paul Gilbert

Second Heat (Racer X, 1987)

WHO Shrapnel shred whiz

SHREDDER CREDENTIALS He's a GIT alum with dazzling ability across a wide range of styles, from rock to blues to funk to classical. Gilbert's lead approach is characterized by rapid-fire alternate picking, tapping, string skipping and sweep arpeggios—not to mention the occasional use of a power drill. Paired with coguitarist Bruce Bouillet on this album, he constructed some of the most searing and mind-bogglingly complex dual-harmony guitar runs in hard-rock history.

SONG "Scarified"



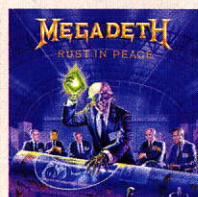
Steve Vai

Passion and Warfare (1990)

WHO Stunt guitarist extraordinaire

SHREDDER CREDENTIALS His seemingly limitless ability is matched only by his boundless imagination. Unusual scales, complex melodies and rhythms and jaw-dropping speed are all hallmarks of Vai's approach, while his pioneering development of the seven-string guitar, use of harmonizers and other tone processors, and patented whammy bar-manipulated "talking-guitar" techniques have continually pushed rock playing into new and uncharted waters.

SONG "For the Love of God"



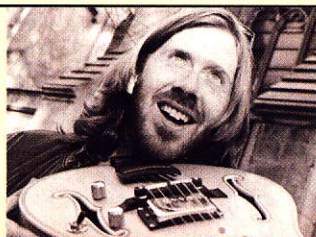
Marty Friedman

Rust in Peace (Megadeth, 1990)

WHO Beast of the East

SHREDDER CREDENTIALS In an era overrun with speed demons, Friedman made himself known with an instantly recognizable style that combined Eastern-sounding melodies and modes with straightforward metal aggression. On this, his first album with Megadeth, he employed unusual phrasing, wide bends and vibrato, and an incredibly clean alternate-picking technique, including heavy use of upstrokes, to impart a distinctive—and searing—edge to runs and solos.

SONG "Tornado of Souls"



"YOU CAN'T IMITATE YOUR HEROES—THAT'S ACTUALLY OFFENSIVE. BE YOURSELF AND EXPRESS YOUR TRUE IDENTITY." —Trey Anastasio

MODERN ERA



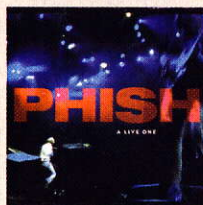
Dimebag Darrell

Cowboys from Hell (Pantera, 1990)

WHO Metal god

SHREDDER CREDENTIALS He was the most influential metal guitarist of the past 20 years, with a sound, style and look as outsized as his legendary personality. Though it was Pantera's fourth album, *Cowboys* was most metal fans' introduction to Darrell and the maniacal riffs and runs, impossibly thick and biting tone, and all-around fret-burning madness that would define metal in the Nineties.

SONG "Cowboys from Hell"



Trey Anastasio

A Live One (Phish, 1995)

WHO Jam band genius

SHREDDER CREDENTIALS A master of improvisation, Anastasio has an encyclopedic knowledge of styles, songs and guitar techniques. He specializes in knotty, winding and occasionally whimsical leads that incorporate elements of country, bluegrass, blues and jazz, among other genres, and are speckled with complex chord outlines, arpeggios, "outside" notes and, occasionally, spot-on quotes from other artists' work. His studio work is strong, but like any true jam-band man, live is where he truly shines.

SONG "You Enjoy Myself"



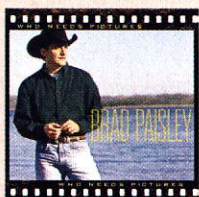
Buckethead

Monsters o' Robots (1999)

WHO The Enigma

SHREDDER CREDENTIALS He wears an upside-down KFC bucket as a hat and calls himself Buckethead, but these might be two of Brian Carroll's least unusual qualities. Insane four-finger fret-hand taps, wild chromatics, octave displacement, atonal, wide-interval runs and string-skipping patterns, and phenomenal if not unfathomable speed figure prominently in his work. Buckethead's guitar lines are often so blindingly fast and angular that they resemble nothing so much as video game effects. More over, he's a man so eccentric and enigmatic that even Axl Rose couldn't handle him.

SONG "Jordan"



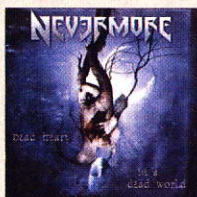
Brad Paisley

Who Needs Pictures (1999)

WHO New-country Telemaster

SHREDDER CREDENTIALS He's been called Eddie Van Halen on cornbread, and with good reason. Paisley's hot licks, precision hybrid picking, and clean, twangy tone are as distinctive as his paisley-topped Tele, and he's earned the right to be considered the fastest gun in the South. For true flatpicked, neck-burning mayhem, look no further than his debut's "The Nervous Breakdown," played at a whiplash-inducing 340 bpm.

SONG "The Nervous Breakdown"



Jeff Loomis

Dead Heart in a Dead World (Nevermore, 2000)

WHO Power shredder

SHREDDER CREDENTIALS The elder statesman of the current wave of hyper-technical players, Loomis has incredible speed, but it's just the tip of his technique. Diverse scales and modes, sweep arpeggios, tapping, chromatics, atonal runs and string skipping all factor into his lead style. Despite his barrage of dazzling moves, Loomis' solos are compositionally tight and impressively musical.

SONG "The River Dragon Has Come"



Derek Trucks

Joyful Noise (Derek Trucks Band, 2002)

WHO Slide-guitar prodigy

SHREDDER CREDENTIALS His skills are stunning, and stunningly diverse. On his third Derek Trucks Band album, Trucks displays facility in an incredible range of styles, including rock, blues, jazz, Latin, world and East Indian Qawwali. As a slide player, he's without peer, a font of effortlessly fluid, microtonal-specked lines that glide and soar with vocal-like grace.

SONG "Joyful Noise"



"Learning how to listen is as important as practicing. Stretching your ear and stretching your brain, hearing and digging into things—I've learned as much from that as I have from anything else."

—Derek Trucks



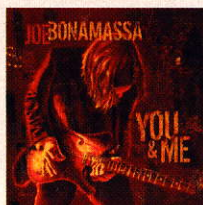
Synyster Gates

City of Evil (Avenged Sevenfold, 2005)

WHO Metal's flashiest gun

SHREDDER CREDENTIALS GIt-educated, with a background in jazz-fusion guitar and a love for the movie soundtrack work of Danny Elfman, Gates is among the most well-rounded and idiosyncratic players in metal today. His speed and skills are ferocious, and his solos on *City of Evil* tracks like "Beast and the Harlot" and "Bat Country" play like mini-compositions full of finger-twisting licks, acrobatic sweeps, devilish chromatics and towering dual-harmony runs.

SONG "Beast and the Harlot"



Joe Bonamassa

You & Me (2006)

WHO Smokin' bluesman

SHREDDER CREDENTIALS Bonamassa was mentored by Danny Gatton and played alongside B.B. King before he even reached his teens. Now 33, he's developed into one of the blues' most talented and successful players, with impeccable touch, tone and technique. On his sixth solo album, his muscular bends, soulful phrasing and scorching pentatonic-based runs recall blues-rock greats from Clapton to Beck to Rory Gallagher.

SONG "So Many Roads"



Chris Broderick

Endgame (Megadeth, 2009)

WHO The technician

SHREDDER CREDENTIALS While accomplished in a range of styles, from rock to jazz to fusion, with a degree in classical music guitar performance, Broderick is first and foremost a metal monster. Signature moves, as heard on *Endgame*, are an incredibly smooth, multi-octave sweep-picking approach and a devastatingly complex tapping technique: employing a custom "ring" pick (similar to a thumbpick), Broderick shifts fluidly between standard picking and mind-bending four-finger taps, his picking hand seemingly traversing the length of his guitar at staggering speeds.

SONG "Dialectic Chaos"



ALEXI LAIHO

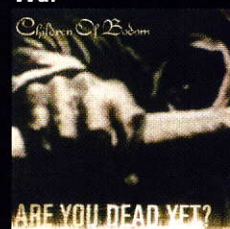
Are You Dead Yet? (Children of Bodom, 2005)

WHO Scandinavian speed demon

SHREDDER CREDENTIALS A classic Eighties-

style shredder, Laiho creates leads that are chock-full of taps, sweeps, squeals and scales. Despite the amount of impressive technique squeezed into every lick and run, his main concern is sheer scorching speed. On COB's fifth album, Laiho, often shadowed by keyboardist Janne Wirman, races up and down the fretboard with fiery and relentless alternate-picked precision, employing velocity as both a means and a glorious end.

SONG "If You Want Peace...Prepare for War"



"Kids come up to me and say, 'It's cool to hear solos. You don't hear that anymore anywhere.' I think people missed it."

OLD-SCHOOL



BUDDY GUY

A Man and the Blues (1968)

WHO The wildman **SHREDDER CREDENTIALS** George "Buddy" Guy is the direct link between the founding fathers of electric blues guitar virtuosity—T-Bone Walker, B.B. and Albert King—and the blues/rock gods of the Sixties, including Eric Clapton, Jimi Hendrix, Jimmy Page and Jeff Beck. His progressive approach to blues soloing includes extreme bending techniques, blazingly fast flurries of notes articulated with sweep-like alternate picking, and tremendous aggressiveness. He is also capable of the quietest, most delicate playing imaginable. A true master of the blues.

SONG "First Time I Met the Blues"



Robert Johnson

King of the Delta Blues Singers (1961)

WHO Delta blues genius **SHREDDER CREDENTIALS** Johnson synthesized the guitar trends of his time into a sophisticated style that allowed him to play bass parts, chords and lead melodies simultaneously, often making a single guitar part sound like two players. He was so advanced for his time, it was rumored that he'd sold his soul to the devil in return for his talents.

SONG "Come on in My Kitchen"



Freddie King

King of the Blues (1995)

WHO King of the blues instrumentals

SHREDDER CREDENTIALS Playing and singing the blues with gut-wrenching power and a razor-sharp sound, Freddie King blended Texas and Chicago-style blues into a unique synthesis. He also wrote some of the genre's most enduring and well-covered instrumentals—"Hideaway," "Sidetracked," "The Stumble," "Sen-Sa-Shun," "San-Ho-Zay"—that captivated disciples such as Eric Clapton, Jeff Beck and Stevie Ray Vaughan. He played his signature Gibson ES-355 with very light strings and used fingerpicks on his thumb and index fingers.

SONG "Hideaway"



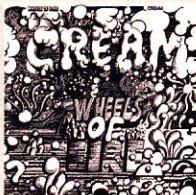
Johnny Winter

Live Johnny Winter And (1971)

WHO The electric slide guitar master

SHREDDER CREDENTIALS Texas albino Johnny Winter arrived in New York City in December 1968 as an unknown guitarist. Within a few hours he was jamming toe-to-toe with Jimi Hendrix at the infamous Scene Club. Duly impressed, Jimi invited Johnny to a studio jam with one caveat: he wanted to watch him play slide guitar. Equally adept at standard soloing, Johnny drew from legendary blues slidemen Robert Johnson, Elmore James and Muddy Waters to forge a blazingly fast and articulate slide style all his own. His vocabulary of blues licks is vast and his solos are like a cavalcade of one brilliant idea after another.

SONG "Mean Town Blues"

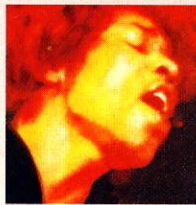


Eric Clapton

Wheels of Fire (Cream, 1968)

WHO Blues/rock's first virtuoso **SHREDDER CREDENTIALS** For his 1966 recording session with John Mayall's Bluesbreakers, Clapton plugged his 1960 Les Paul Standard into a 45-watt model 1962 Marshall 2x12 combo, and turned the amp full up, as he liked to say, "Till it was about to burst." The thick, overdriven sound, singing with tremendous sustain, forever changed the very nature of the electric guitar. Clapton synthesized the medium with his own distinct flair and youthful intensity, laying the foundation for blues/rock guitar soon to be exploited by his friends Jeff Beck and Jimmy Page as well as Jimi Hendrix.

SONG "Crossroads"



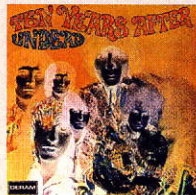
Jimi Hendrix

Electric Ladyland (1968)

WHO The most influential rock guitarist—ever

SHREDDER CREDENTIALS With tremendous spirit, inspiration and absolute devotion to the reinvention of the instrument, Jimi Hendrix took musical expression on the guitar to the stratosphere and beyond, changing the course of rock music forever. Using a stock Fender Stratocaster and 100-watt Marshall stacks as his tools for expression, Jimi utilized the Strat's whammy bar and toggle switch, and effects like a Fuzz Face distortion unit, Vox wah-wah, Octavia octave splitter and Uni-Vibe modulation device, to create musical sounds, moods and atmospheres beyond imagination.

SONG "Voodoo Chile (Slight Return)"



Alvin Lee

Undead (Ten Years After, 1968)

WHO The barometer

SHREDDER CREDENTIALS With his band, Ten Years After, British guitarist Lee followed the lead of his countrymen Eric Clapton, Jimmy Page and Jeff Beck by forging blues-soaked rock driven by virtuoso playing. Inspired by a tremendously diverse coterie of blues, rockabilly, country and rock and roll players, Lee incorporated these elements into a unique guitar sound characterized primarily by flash and speed, heard to good example on the band's second release, the live *Undead*. But it was Lee's electrifying performance at the 1969 Woodstock Festival that earned him near-instantaneous worldwide fame.

SONG "I'm Going Home" (live)



GUITAR STRAPS & PICKS

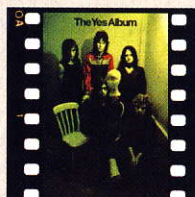


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"I never liked the 'in-vogue' guitar playing. Classical and jazz influenced me a lot, but my music didn't come out the same, I'm glad to say. I'd be half the guitarist I am if I always went with the same sound." —Steve Howe



Steve Howe

The Yes Album (Yes, 1971)

WHO Versatile genre-bending virtuoso

SHREDDER CREDENTIALS Though he's had no formal musical education, Howe developed a wide-ranging, virtuoso style that traversed virtually every genre of guitar-based music, incorporating blues, country, jazz and classical influences in the creation of a thoroughly unique sound and style. Armed with tools quite unusual for a rock guitarist—a hollowbody Gibson ES-175 played through Fender Dual Showmans loaded with 15-inch speakers—on early recordings with Yes, Howe revealed stunning technique, including fast alternate-picked passages, long legato lines and acoustic fingerstyle technique.

SONG "Yours Is No Disgrace"



Clarence White

Live at the Fillmore: February 1969 (The Byrds, 2000)

WHO Master of the B-Bender Telecaster

SHREDDER CREDENTIALS A master of chops-busting bluegrass guitar—his mid-Sixties recordings with the Kentucky Colonels is the stuff of legend—Byrds guitarist Clarence White intertwined his formidable fingerpicking, flatpicking and hybrid-picking technique on Telecaster with the use of a device he helped to invent, the Parsons-White B-bender, which allowed White to recreate pedal steel guitar licks with stunning accuracy.

SONG "Nashville West"



John McLaughlin

The Inner Mounting Flame (The Mahavishnu Orchestra, 1971)

WHO The visionary

SHREDDER CREDENTIALS Pulling from rock, jazz and Eastern influences, McLaughlin created music with the original Mahavishnu Orchestra that was earth shattering in both power and originality. At the center of it was his speed-of-light guitar playing. Armed with his signature Gibson EDS-1275 double-neck guitar, McLaughlin played peeling solos that screamed with the sound of Hendrix and the musical depth of John Coltrane. He set the standard for jazz-fusion guitar, and that standard has never been surpassed.

SONG "Awakening"

THE

ART OF SHREDDING

Paul Gilbert, Mark Morton, Chris Broderick, Jeff Loomis and their shred-loving compatriots tell us how they got in the fast lane and what keeps them moving at warp-speed velocity.



★ GUS G. OZZY OSBOURNE/FIREWIND

• **For flat-out, unapologetic soloing, who blows your mind?**
Gary Moore and Michael Schenker.

• **What album/song inspired you to play fast?**

"Trilogy Suite Op. 5" from Yngwie Malmsteen's *Trilogy*.

• **What helped you progress dramatically as a guitarist?**
My metronome and practice discipline!

• **What was your biggest technical hurdle?**

The whole process of learning guitar is full of hurdles. It can be anything, including playing accurately, becoming faster than you already are, improving your improvisational skills and applying it all within a band.

• **What key performance in your discography is a successful example of what you try to achieve?**

I feel my guitar work on Ozzy Osbourne's *Scream* and on Firewind's upcoming *Days of Defiance* are great examples of the evolution of my sound and style. I'm pleased with my solos on songs like "Let Me Hear You Scream" and "Time" from the Ozzy album and "Heading for the Dawn" and "The Ark of Lies" from the Firewind album.

• **Is shredding a good thing?**

It's a great thing, if done tastefully. I'm all about technical proficiency but within a musical context. I hate shredding just for the sake of showing off. It's pointless.

• **What are you currently working on, and what is your goal as a player?**

I'm always working on my playing and my technique, and I've got plenty of time on the road to perfect that. I'm enjoying playing and performing every night, and I try to get better and better at every show. My goal as a player has been to have my own sound, and I feel I've achieved that.



★ BENJAMIN WEINMAN DILLINGER ESCAPE PLAN

• For flat-out, unapologetic soloing, who blows your mind?

I really like Steve Vai. Not only is he an undeniable virtuoso whose abilities meet no limit but he also writes amazing compositions full of emotion. John McLaughlin is also someone who shreds almost uncontrollably sometimes but manages to do it while composing interesting and original pieces.

• What album/song inspired you to play fast?

Apocalypse by Mahavishnu Orchestra is pretty inspiring. There are times on that record when McLaughlin sounds like he is being jolted by lightning while he is playing.

• What helped you progress dramatically as a guitarist?

My speed and dynamics started to open up for me when I became more conscious about how I hold my pick.

• What was your biggest technical hurdle?

Finding new and interesting fingerings within certain scales.

• What key performance in your discography is a successful example of what you try to achieve?

There is a double-picking passage in the song "Good Neighbor" on our new record, *Option Paralysis*, that incorporates speed, time signatures and technique in a way that I feel really displays the advantages that being able to play fast.

• Is shredding a good thing?

I think being able to play anything you can imagine is important, and a certain amount of technical ability is necessary to do so. But I don't think that showing off for the sake of showing off is good. It's like having a midlife crisis on your guitar.

• What are you currently working on, and what is your goal as a player?

I'm on the road supporting *Option Paralysis*. As a player, I always wanted to be able to create music that was energetic, emotional and, consequently, inspirational to other players.



★ CHRIS BRODERICK MEGADETH

• For flat-out, unapologetic soloing, who blows your mind?

Some of my shred heroes are Jason Becker, Paul Gilbert, Greg Howe and Yngwie Malmsteen. Current players include [British guitarist] Guthrie Govan and Per Nilsson of Scar Symmetry.

• What album/song inspired you to play fast?

Van Halen's "Eruption."

• What helped you progress dramatically as a guitarist?

Tenacity. I never questioned the effort it would take to play something; I just knew I had to be able to play it.

• What was your biggest technical hurdle?

My performance nerves. I have always gotten very nervous when playing for others, and I'm only now overcoming these issues with all of the touring I am doing in Megadeth.

• What key performance in your discography is a successful example of what you try to achieve?

"Starlight's Fury" on Jag Panzer's *Casting the Stones* CD. It was composed from the ground up to be not only difficult but melodic as well. Also "How the Story Ends" on Megadeth's current CD, *Endgame*. When I heard the rhythm that Dave [Mustaine] wanted me to solo over, I listened and thought about the direction I wanted it to take—gradually increasing in intensity—and I felt I achieved the sound I was after.

• Is shredding a good thing?

Shredding is neither good nor bad. The word is too ambiguous. The only conclusion I can draw from the term is that it's someone who likes to play fast. And I say, "Guilty as charged!"

• What are you currently working on, and what is your goal as a player?

I have been working on a lot of two-hand independent exercises. My goal as a player is to enjoy what I do, and I have been lucky enough to be able to play the guitar for a living.



★ JEFF LOOMIS NEVERMORE & SOLO

• For flat-out, unapologetic soloing, who blows your mind?

Jason Becker has always done it for me when it comes to soloing. He's a huge influence. As far as insane fastness and picking, it would have to be Shawn Lane. He was way ahead of his time when it came to technique.

• What album/song inspired you to play fast?

Yngwie Malmsteen's *Rising Force*. The things I learned most from that record were picking technique, phrasing and overall ear training.

• What helped you progress dramatically as a guitarist?

Paul Gilbert had an old exercise on the B and E strings that I would play constantly. It focused on the technique of going from a downstroke on the B string to an upstroke on the E. The pattern was B string 12, 13, 15, E string 12, and B string 15, 13, 12, *always* focusing on alternate picking. I would play this slowly for hours and then work it up to speed with a metronome. Another good exercise is to ear train. Just listen to some simple melodies from a commercial jingle and see how long it takes you to play the theme on your guitar.

• What was your biggest technical hurdle?

I used to pick with my whole right arm. It took a lot of work to focus all that energy into picking with my wrist instead. To get the ultimate picking, I truly believe you should just play with your wrist.

• What key performance in your discography is a successful example of what you try to achieve?

I always try to combine elements of playing with tons of energy and emotion. I also like very dark-sounding solos, so I tend to use the diminished scale quite often. Some of the solos I'm most proud of are on "Enemies of Reality," "The River Dragon" and "Without Morals," from our new CD.

• Is shredding a good thing?

Yes, shredding is great, if you can combine elements of feel and emotion within it. Unfortunately, there are players that do it all the time without putting any soul into it.

• What are you currently working on, and what is your goal as a player?

We're on tour with Nevermore right now, and I'm also working on my new solo CD. I'll probably start recording in December.



★ IHSAHN EMPEROR & SOLO

• For flat-out, unapologetic soloing, who blows your mind?

Prince.

• What album/song inspired you to play fast?

King Diamond's *Them* made a big impression on me. Andy LaRocque is one of my favorite players.

• What helped you progress dramatically as a guitarist?

The tab book for Iron Maiden's *Seventh Son of a Seventh Son*, combined with the album—on vinyl, of course. And an empty house.

• What was your biggest technical hurdle?

Staccato runs.

• What key performance in your discography is a successful example of what you try to achieve?

"On the Shores" from my last album, *After*, is a good example, even though there is nothing close to shredding in it. It has few and rather simple riffs, but with a dynamic structure throughout.

• Is shredding a good thing?

Shredding as a means of getting serious with your playing and musical development is a good thing, but too much focus on technique and speed can be musically limiting.

• What are you currently working on, and what is your goal as a player?

I'm finishing the festival season at the moment, and throughout it I guess the goal has been a tight live performance from the whole band. Also, my wife and I are running a production company and studio, so in between gigs we've been recording a promising young act called Ørkenkjøtt.



Li (left) and Totman

★ HERMAN LI DRAGONFORCE

• For flat-out, unapologetic soloing, who blows your mind?

I have been building up a huge shred-guitar music collection for years, so I've heard a lot of great playing and it's really hard for me to just pick one. But George Lynch has always impressed me with his unpredictable approach to soloing, and Jason Becker's *Perpetual Burn* album is just pure shred awesomeness.

• What album/song inspired you to play fast?

One album that really gave me the drive to learn to play fast was Dream Theater's *Images and Words*. At the time I was already listening to a lot of guitar instrumental albums and had seen plenty of instructional videos, but *Images and Words* was the one that broke down the doors for me. I felt like, Okay, I get it now! Maybe it was the way John Petrucci's guitar solos were composed, because his use of speed along with melodies really made total sense to me.

• What helped you progress dramatically as a guitarist?

Watching instructional guitar videos and practicing my improvisation over my favorite CDs really helped me to progress quickly at the beginning. After three years of playing, I was able to play a few Steve Vai, Joe Satriani and Tony MacAlpine songs pretty well, just from learning by ear.

I used to watch a lot of videos to see the different theory and approach of the guitar instead of learning the licks. Then I would try to see what worked for me, applying it through improvisation over CDs I like. Because I got to play along to music I enjoyed, it was always fun. And at the same time, I learned to play in key and in time with the band. I used to do that for at least three to four hours each day.

• What was your biggest technical hurdle?

Most of the instructional tapes I watched when I was starting out only taught guitarists how to play sitting down. Of course when you stand up, everything changes, but performing in front of an audience is something else. You need to look animated and show that you mean everything you play, but at the same time relax and let the music flow through you. So after I watched a lot of live videos, I realized that I had to relearn every technique to be able to do it in at least one or more different ways for future live performances. It was a lot of work, but playing guitar live with a band is probably what I love to do most.

• What key performance in your discography is a successful example of what you try to achieve?

"Fury of the Storm" from our second album, *Sonic Firestorm*, has DragonForce's signature sound all over it. It

was kind of a statement for us. It showed everybody that we play exactly the way we want to—no compromises. We believe in our art.

• Is shredding a good thing?

It is one of the most fun things to do on the guitar. After all the hard work put in practicing and learning, it's time to go full out and show them what you've got. No matter what you do, there will always be haters and people complaining about it. Don't ever let that stop you. Do what you love.

• What are you currently working on, and what is your goal as a player?

Right now I'm working on a lot of new musical ideas and sharpening up all my skills by going through licks, scales, arpeggios and techniques I haven't used for a long time. I'm kind of going back to basics and re-working my way up, refreshing everything I've learned before but may have forgotten. I've been doing that for a week now, and I can see a lot of improvement in different areas of my playing. I just want to constantly improve myself as much as possible. My goal as a guitar player has always been to do the best I can, continue to make music I like to hear and learn as much as possible in all areas of the guitar and beyond. There are so many things to do and learn. I can never be bored. I just love the guitar.

★ SAM TOTMAN DRAGONFORCE

• For flat-out, unapologetic soloing, who blows your mind?

I was always a big fan of Chuck Schuldiner, especially on Death's *Spiritual Healing*. I think the solo work on that album between him and James Murphy is probably my favorite album of all time for lead guitar.

• What album/song inspired you to play fast?

Basically, any thrash or death metal band. Those have always been two of my favorite music styles.

• What helped you progress dramatically as a guitarist?

I started playing classical guitar when I was around 10 years old, and I ended up going to study it at university, so obviously there was a lot of practice involved there. Once I discovered metal and rock music, I was able to use a lot of the skills I already had, but by that point I already had the physical ability to move my fingers fast and keep in time.

• What key performance in your discography is a successful example of what you try to achieve?

One moment I remember pretty clearly is when we finished our *Sonic Firestorm* album. I think that was the moment when I realized I had really written something quite original and made the album that I had been trying to write and make since we first started the band.

• Is shredding a good thing?

It's good! I guess everyone has different reasons why they like it. But personally I just think it sounds cool, and I also find it quite funny for some reason.

"SHREDDING IS ONE OF THE MOST FUN THINGS TO DO. AFTER ALL THE HARD WORK, IT'S TIME TO GO FULL OUT AND SHOW THEM WHAT YOU'VE GOT."

—HERMAN LI



Beaulieu (left)
and Heafy

★ COREY BEAULIEU TRIVIAM

• For flat-out, unapologetic soloing, who blows your mind?

Marty Friedman, Yngwie Malmsteen and George Lynch.

• What album/song inspired you to play fast?

When I started playing, the two albums that really inspired me were Megadeth's *Rust in Peace* and Slayer's *Reign in Blood*.

• What helped you progress dramatically as a guitarist?

My teacher gave me a really good practice regimen. Plus, just learning and playing along to songs helped me learn chord patterns, scales and phrasing. I pushed myself to learn harder songs, which really challenged me and improved my chops.

• What was your biggest technical hurdle?

My legato. It's not the hardest thing to learn, but it's definitely the hardest to keep up on if I don't practice it often.

• What key performance in your discography is a successful example of what you try to achieve?

The songs I get the most compliments on are "A Gunshot to the Head of Trepidation" [Ascendancy] and "In the Fire" [Roadrunner United]. I like playing fast, shredding and all that good stuff, but when I approach a song, my goal is to add to the track and make my parts catchy so that they stay with you.

• Is shredding a good thing?

The lead players I really enjoy bring a melodic sense to the shred and make it catchy. When people abuse shred, it sounds like nonsense. But if shred is done right, people love that shit.

• What are you currently working on, and what is your goal as a player?

We're working on our new album, which will come out next year. My goal as a player was always to be in a metal band and make a career out of writing and playing music. Technical skills never really came up as a goal.

★ MATT HEAFY TRIVIAM

• For flat-out, unapologetic soloing, who blows your mind?

Tosin Abasi. He's always been an incredibly talented guitarist, but with his new project, Animals as Leaders, he brings not only mesmerizing ability to the table but also fantastic songs. It's very rare that technical guitarists can make interesting songs that aren't just brain exercises and fretboard pyrotechnics, but Tosin blows this away.

• What album/song inspired you to play fast?

My biggest inspiration for fast playing was Krisiun's *Apocalyptic Revelation*. That's the album that got me really into learning tremolo picking. I think the tremolo-picking technique is being used more and more every year by heavy bands and is a very versatile technique that can be applied to leads and rhythms alike. "Aborticide (Into the Crypts of Holiness)" is the song that inspired me to get very precise with tremolo picking, and since then tremolo is something I utilize on all fronts of guitar playing.

• What helped you progress dramatically as a guitarist?

John Petrucci's *Rock Discipline*. I would watch the tape and learn the exercises in the booklet. To this day I still use the memorized exercises to warm up before every show, using a metronome, proper form and sitting upright.

• What was your biggest technical hurdle?

Playing guitar and singing simultaneously. Both must be practiced separately, very slowly, until they're mastered, and then you have to bring the two together slowly. I used Metallica's *Master of Puppets* and the *Cunning Stunts* video to emulate and learn how to play guitar and sing at the same time. It takes years of practice to combine influences and mold it into a new, unique and personal style.

• What key performance in your discography is a successful example of what you try to achieve?

The solo section in "Rain," from *Ascendancy*, seems to be a great embodiment of the stylistic niche in which I think I shine. Blazing speed is always a fun thing, but you have to be

sensible about what you're doing if you want to complement the song, and when it's time to be simple, you have to be. "Rain" is a blueprint at times for me to remember what my strength in my playing is.

• Is shredding a good thing?

The people who do that ludicrous 1,000-notes-a-minute playing are just working out the technical aspects of guitar to its fullest. But nine times out of 10, they completely neglect what I think is most important in musicianship: songwriting. I'm all for mastering your instrument, but it's all about the music when it comes to bands that perform songs. It's difficult

**"WHEN PEOPLE
ABUSE SHRED,
IT SOUNDS LIKE
NONSENSE. BUT IF
IT'S DONE RIGHT,
PEOPLE LOVE
THAT S**T!"**

—COREY BEAULIEU

to master songwriting and technical prowess. It almost seems like you have to pick which one you'll favor.

• What are you currently working on, and what is your goal as a player?

We're working on our fifth album. We've collected between 30 and 40 songs and are narrowing that down to the best 14 for the album. As far as goals as a guitarist, it's all about being what I am best at and finding the exact voice that is my playing. Our next record is comprised entirely of sounds that are uniquely and truly us, and the playing has to shine through with that mindset.

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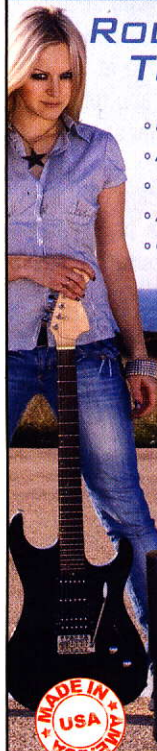
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★ MARK MORTON LAMB OF GOD

• For flat-out, unapologetic soloing, who blows your mind?

I'm still most blown away by grimy, rootsy blues stuff. Billy Gibbons, Jimi Hendrix and Stevie Ray Vaughan still give me goose bumps and make me want to throw my guitars away. I guess from a pure speed and "shred" perspective, Jeff Loomis is one of my favorite modern players in that realm. I still trip out on some of that early Yngwie stuff. I can't forget Zakk Wylde either, because he's a dude that kind of bridges both those worlds for me. Even early on, I appreciated how he fused bluesy licks with a high-speed delivery.

• What album/song inspired you to play fast?

The first couple of Van Halen records really set the bar for me, and for a lot of people, really. Eddie's work was the benchmark for a long time, in terms of how far and how radically players were going to take soloing as an acrobatic exercise. As I said, Yngwie blew everybody's mind shortly after, and everybody seemed to be copping those two dudes for a long time. Probably still are, really.

• What helped you progress dramatically as a guitarist?

Learning songs and solos and jamming with my friends in our basement bands. I think it's definitely constructive to play along with an album or a video, but setting up and jamming with other like-minded and similarly skilled players as a band really takes what you've learned and applies it at the next level. There are a million and one bedroom virtuosos, but it takes something more to make that happen in a group context. Ultimately, those are skills you're going to need if you want to progress as a guitarist.

• What was your biggest technical hurdle?

Speed! Honestly, the patience and repetition required to memorize speed-oriented licks is something I've always found boring, because it really is just repetition and muscle memory. But if you want to shred, you've gotta sit through it. I've always gravitated to the more "feel" oriented, expressive approach of the bluesier styles, but in our genre of music I've got to be able to pull a little shred off the shelf as well.

• What key performance in your discography is a successful example of what you try to achieve?

I'm most satisfied with a solo if it's memorable. Of all our songs, I think "Grace," from the *Wrath* album, is my favorite lead performance. It's got some really fast licks, but it's also melodic, memorable and musical.

• Is shredding a good thing?

Shredding is a great thing! I'm not sure it's the most important thing. In fact, I'm pretty sure it's not. But it's absolutely an important part of your overall bag of tricks. Used correctly, it can turn a lot of heads and be a lot of fun.

• What are you currently working on, and what is your goal as a player?

I'm most focused on songwriting. For me, I feel like that's one of my strong points as a musician and one I'm continually trying to expand on. As far as my soloing, I definitely could stand to have a little more depth and diversity in my collection of speed-oriented licks. That's always a work in progress.

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★ PAUL GILBERT

• **For flat-out, unapologetic soloing, who blows your mind?**

Eddie Van Halen, Yngwie Malmsteen, Gary Moore, Akira Takasaki, Eric Johnson, Randy Rhoads, Shawn Lane, [harpsichordist] Gustav Leonhardt, [violinist] Itzhak Perlman and [pianist] Glenn Gould.

• **What album/song inspired you to play fast?**

The first two Van Halen albums, UFO's *Strangers in the Night*, *Disillusion* by Loudness, Frank Marino and Mahogany Rush *Live*, and Led Zeppelin's *The Song Remains the Same*, to name a few.

• **What helped you progress dramatically as a guitarist?**

I practiced all the time for a long time. My goal was to learn one new thing every day, with no days off. It didn't have to be complicated or fast—it could be a chord, a new place to bend, a new phrase, a Beatles song...anything. But if you add up 365 new things per year, and multiply it times a decade of practice... I don't have my calculator nearby, but I'm guessing it's a big number of things. When I was 22, I started getting tired of listening to myself, so I took a day off.

• **What was your biggest technical hurdle?**

From the start, I held the pick in an unusual way. I used to bend my thumb way back in order to get a good angle for fast playing. I played that way for 10 years. It actually worked really well—I recorded the first Racer X album, *Street Lethal*, that way—but it would hurt my thumb if I practiced too much, so I decided to try something else. It took me nine months of practice to adapt to a new way of holding the pick. I actually still use the old way for strumming, but the majority of the time I use the new method.

• **What key performance in your discography is a successful example of what you try to achieve?**

The first song on my first album is not a song—it's a guitar solo! It's called "Frenzy," and it's pretty much nonstop maniacal guitar playing. I had just turned 19, and I had some serious muscle back then.

• **Is shredding a good thing?**

It's a wonderful thing. It's just an unfortunate name. But I am getting older, so it should be expected that I get a little cantankerous about kids inventing new words. And unfortunately many shredders, including myself, aren't always "balanced" musically. After that day off at 22, I started working on other things to make my playing more complete, like songwriting; vibrato; phrasing; learning about chords with thirds, sevenths and other notes in them; trying to learn piano-based pop songs on guitar; and other things. Racer X fans were probably mad at me for it, but I really like music, and I felt like I had built this powerful vehicle and it was time to figure out where I wanted to drive it.

• **What are you currently working on, and what is your goal as a player?**

I am trying to build the biggest callus possible on my first finger so I can do one-finger bends and vibrato like B.B. King. It took me about six weeks to get to the point where I could do a whole-step bend on the high E string without serious pain. Usually, I use a bunch of fingers together. But being able to do it with just the first finger by itself opens up so many doors for new phrases.



★ MARNIE STERN

• **For flat-out, unapologetic soloing, who blows your mind?**

Mick Barr.

• **What album/song inspired you to play fast?**

"1-800-GHOST-DANCE" from the Hella album *Hold Your Horse Is*. I'm listening to it right now!

• **What helped you progress dramatically as a guitarist?**

There were a lot of great bands playing around New York when I was learning to play. I would give me the motivation to go home and get better.

• **What was your biggest technical hurdle?**

Working on different rhythms and time signatures, familiarizing myself to the point where they now come fluidly and naturally.

• **What key performance in your discography is a successful example of what you try to achieve?**

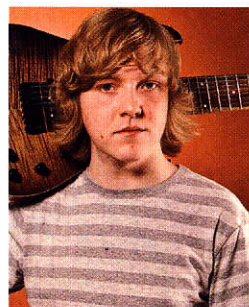
I really like the song "Precious Metal" off my first album, *In Advance of the Broken Arm*, because it's technical and it has parts that lock together in an interesting way. I also like "For Ash" off my new record, *Marnie Stern*, because tapping is used as a repetitive texture and accent to flesh out the song, and it kind of has an orchestral feel.

• **Is shredding a good thing?**

Of course! I wish there was a better term to describe playing your guts out, because that's what I think shredding is.

• **What are you currently working on, and what is your goal as a player?**

To grow as a songwriter and a player, and write a song that has lasting quality.



★ CHRIS LETCHFORD

SCALE THE SUMMIT

• **For flat-out, unapologetic soloing, who blows your mind?**

Guthrie Govan.

• **What album/song inspired you to play fast?**

The first two Liquid Tension Experiment albums.

• **What helped you progress dramatically as a guitarist?**

In my early teens, I would practice four to six hours a day using a very detailed practice regimen. I used a metronome the entire time I practiced, as it's the only way to improve speed accurately.

• **What was your biggest technical hurdle?**

Frank Gambale's technique of combining economy and sweep picking is a really challenging technique. If you are unfamiliar, check out "The Lick That Slurped L.A." [on Gambale's *Monster Licks and Speed Picking DVD*].

• **What key performance in your discography is a successful example of what you try to achieve?**

Pretty much the entire first half of our song "Bloom" from the album *Carving Desert Canyons*. It has some of the most challenging string skipping, sweep-like melodies and counterpoint.

• **Is shredding a good thing?**

I think it's great when used well. A lot of people say that shredding has no emotion, but when it's used nicely you can achieve really neat sounds, especially if the backing riff that you're playing over sounds great. In fact, if you spend some time and write a really unique riff, you'll find it's easier to write a solo that sounds unique, especially if you plan to shred.

• **What are you currently working on, and what is your goal as a player?**

I'm currently working on more shred-based legato techniques, combining weird duration groupings, from sextuplets to 16th notes grouped melodically in fives. I have never really used much legato in my playing, so I'm trying to work out some new solo ideas using that for the next *Scale the Summit* record. My goal as a player has been to get as good as I possibly can, and I still have a way to go.

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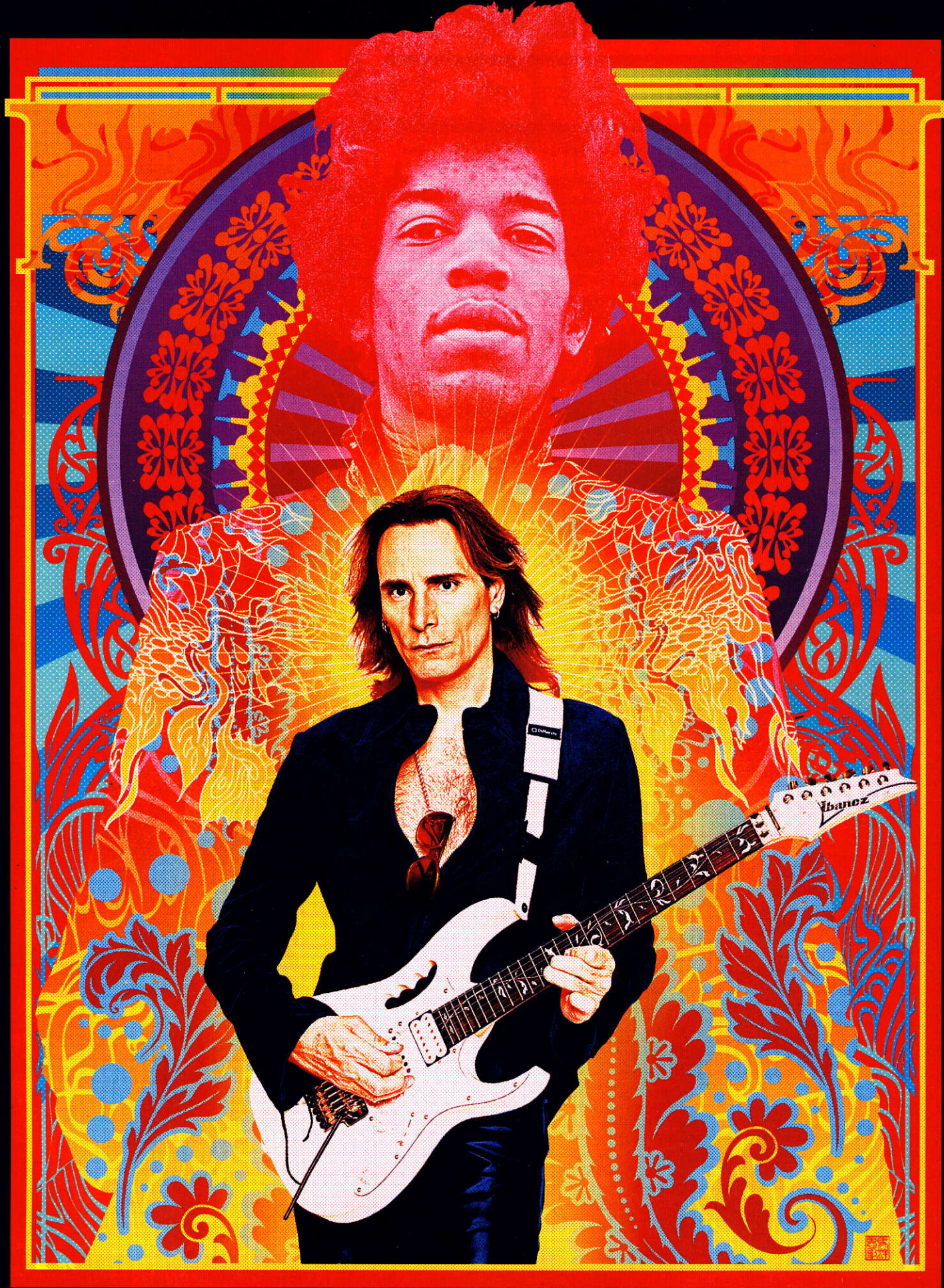
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Voodoo Child

Steve Vai grew up listening to Jimi Hendrix. Now he's paying homage to his hero onstage. As he prepares for this year's Jimi Hendrix Tribute Tour, the out-of-this-world virtuoso talks about the Sixties guitar god's influence on his music.

by Andy Aledort :: Illustration by Sean McCabe

"Hendrix had a huge impact on every guitar player that was around back when I was a teenager. While I was in high school, I formed a 'Hendrix' band, and we played nothing but Hendrix songs. So being given the opportunity to go out and play his music as a part of this tour is an offer I simply could not refuse—it's like a life dream for me."

Steve Vai is discussing his upcoming participation in this year's Jimi Hendrix Tribute Tour, an annual event (actually the second tour of 2010, following an earlier Tribute tour that took place in March) sponsored by Experience Hendrix, the family-run company overseen by Jimi's stepsister, Janie Hendrix.

Jimi Hendrix, a visionary guitarist that blazed new trails and pushed the envelope of the very nature of the instrument's capabilities, is one of Vai's earliest and most important influences. And like Hendrix, Vai has drawn from many diverse musical elements to

create a strikingly original guitar style, one that, upon his arrival on the scene in the mid Eighties, reset the bar for both technical skill and creative musical freedom. One can hear a variety of Hendrix-isms in Steve's soloing, such as extreme whammy-bar manipulation and flashy explosions of sound and technique. But Steve is no imitator; he has an immediately identifiable sound all his own.

"I went through all of the steps of learning Jimi's music when I was a kid," Vai says. "I loved playing it, and I developed a lot of my chordal technique from him. But I never felt that I should copy, or pantomime, him in my own music. I never saw any use in that because, a) I couldn't do it; and b) I had other things that I wanted to do."

"The most striking thing to me about Jimi was just the fact that he was so colorful—that he was so aware of his own *muse*—and his imagination flowed freely in everything that he did, such as what he played, what he said, what he wore. His very nature as an art-



on his latest orchestral project. "There is a Steve Vai Festival that is taking place in Holland this October,"

he explains, "with two days of extracurricular activities, like workshops, and a 'Naked Tracks' competition wherein guitarists play my music, and then two days of performances by the NNO, the North Netherland Orchestra. So for the last month I have been feverishly composing orchestral music for this event."

"It was originally planned as a couple of pieces, with me on guitar in front of the orchestra, along with a new big symphonic piece without the guitar. I got the first movement of the symphonic piece done, and now the guitar piece is turning into a symphony, too. I'm finding that I've bitten off way more than I can chew! But there will be a lot of new music performed, and it's very exciting."

Does that mean Vai, as conductor, will be standing in front of the orchestra waving his arms? "No, just my whammy bar!" Steve says, laughing. "Writing for orchestra is really a completely different brain muscle from playing the guitar. Playing is fun and expressive—you listen and create on the spot—but there are things that you just can't do. Having 100 musicians under your control, on the tip of your pen, is an amazing endeavor. You can create all of these musical colors, textures and interesting sounds."

"So, I'm excited about these orchestral performances, but I'm also extremely excited about this Hendrix tour. Jimi's music has meant so much to me for as long as I can remember, and I'm really looking forward to having the opportunity to play his music with the many great musicians they've assembled for the tour."

GUITAR WORLD Was Jimi Hendrix one of your primary influences when you first picked up the guitar?

STEVE VAI Absolutely. I even had the word "Axis" tattooed on my arm! Listening to that stuff growing up, I felt like, That's *Hendrix*, man—it simply cannot be reproduced. Every one of those great guitar players from the Seventies—and this is true of all great players—had a special touch that was unique. This was something I loved about Jimmy Page too: his vibrato, the way he hit chords, the little bit of looseness...or a lot of looseness sometimes! It was all a part of the music he created and all a part of what made it so great, and it's the same thing with Jimi Hendrix.

GW Do you look at performing his music as more of an opportunity to be inspired by it as opposed to recreating it?

VAI I have to be really careful, because I'm not looking to totally recreate it at all. I did do that once before: I did "Bold

ist is what has been so inspiring and influential to me."

Born on June 6, 1960, in Carle Place, New York, Vai started on guitar at 13 and took lessons from a local teacher just a few years his senior, Joe Satriani. The two have remained close through the years and tour regularly, along with other guest guitarists, as G3.

In 1978, while attending the Berklee College of Music, Vai sent a transcription of Frank Zappa's "The Black Page" to the legendary rock icon, along with a tape of his playing. Zappa was duly impressed and hired Steve to transcribe his guitar solos, published in 1982 as *The Frank Zappa Guitar Book*, and to record overdubbed guitar parts on Zappa's *You Are What You Is* album. Steve joined Frank's band in 1980 and recorded and toured with him through 1982. In 1984, Vai released the self-produced *Flex-Able* album, recorded at his Sylmar, California, home studio.

Vai's next two steps would prove hugely important to his stature as a rock guitarist on the rise: in 1985, he replaced the mighty Yngwie Malmsteen in Alcatrazz, with whom he recorded *Disturbing the Peace*. Later

that year, former Van Halen front man David Lee Roth embarked on a solo career, hiring Vai and recording the massively successful *Eat 'Em and Smile* album, which catapulted Vai to international acclaim. In 1990, Steve released the guitar masterpiece *Passion and Warfare*, followed by the adventurous *Sex and Religion* and *Alien Love Secrets* albums. He has remained remarkably prolific ever since, releasing both new works and compilations of previously unreleased tracks and demos.

Like his mentor Zappa, another of Vai's favorite endeavors is composing for orchestra. His 2007 release, *Sound Theories Vol. I & II*, featured the guitarist performing his original compositions with the Metropole Orchestra of the Netherlands. At the time of this writing, Steve is putting the finishing touches

as Love" with [Jimi Hendrix engineer/producer] Eddie Kramer, dubbed along with the London Symphony Orchestra, and I thought, Okay, I'm gonna really nail this, meaning I wanted to recreate Jimi's solo. I love that track! I learned it note-for-note, got all of the phrasing just right, and after the fact I thought, Why did I do it that way? Why didn't I take it into a different direction?

I know these kids that play my music, and when I see them play the parts just as I played them, it's touching. But occasionally I'll see a kid that really just likes the track and does something completely different; I find that more interesting. When I'm approaching these Hendrix songs, I'll make sure some of the signature things are in there, and I like playing the things that he played, because they mean so much to me.

I haven't started working on the songs yet, so I'm not absolutely sure of just what I'm going to play. I have to find the way to express myself in these songs, and keep the bar as high as I can while putting a bit of a different tilt on the songs. I won't play his solos, and I won't be trying to recreate his sound. I just need to be respectful, and the way that I approach that is to listen to the track and picture myself playing something a little left of center while retaining that thread that has remained such a big inspiration for all of us.

GW What inspires you the most about Jimi Hendrix as a guitarist, composer and performer?

VAI One of the important things I hear when I listen to Jimi is his overwhelming confidence. It's very hard to look back into the past and try to imagine what the world of guitar was like before he came along. It was a different world, and when Jimi came along there was nothing even remotely as bizarre or unusual or as intense as he was. He had all of these great things in balance: his political commentary, the powerful sexuality of his music, the wild clothes that he wore, the way he spoke, his lyrics, and his whole spiritual mojo. Together, it all created this amazing balance. And he was only 27 years old when he died. Somehow, I will always envision Jimi as being older than

me, even though I'm approaching twice his age when he passed. He was a monolith, like in the movie *2001: A Space Odyssey*. Back in those days, the late Sixties/early Seventies, when people consciously tried to be cool or look cool, they didn't cut it. A lot of it just ended up seeming so cornball. But for Jimi it was natural.

GW At the Isle of Wight concert, Jimi came out in an orange butterfly suit and still looked like the coolest guitarist you ever saw.

VAI That was his confidence. I saw some footage of him onstage wearing a fashion disaster—plaid pants with a green shirt—and he looked amazing. Back then, when people tried to look hip, psychedelic and cool, it usually just looked silly to me, but that was never the case with Jimi.

Aside from Hendrix, there were only a few things from that time that I liked when I was a kid, like a few Jefferson Airplane and Doors songs, and Cream stuff where [Eric] Clapton was really playing. But I'm a ham. [laughs] When I'm onstage, I change my clothes three times, I move around a lot, and I really like the extroverted nature of performance, of which Jimi was a master. As a performer, he was a whole different vibe from his contemporaries. Nowadays, there are so many outtakes and live tracks available, you can hear the way he communicated with the audience, and it gives you great insight into his thought process.

GW Jimi also blazed new trails in regard to how one could express oneself with the guitar, with his use of the whammy bar, effects and unusual techniques, which is something you have done throughout your career, as well.

VAI The guitar itself is such an infinite creature. There have been so many great guitarists, all of whom have had their own unique approach and sound. The instrument is capable of whispering and of roaring, and I like to try to utilize all of the dimensions of the guitar whenever I can. Hendrix had some really colorful dimensions, and he pretty much invented those colors himself. We sometimes take for granted how those things have become so much a part of our vocabulary as guitarists.

A lot of things about his (continued on page 172)



New Experience

EXPERIENCE HENDRIX AND SONY MUSIC PREPARE A TROVE OF NEW RELEASES FOR FALL.



EXPERIENCE HENDRIX released a wave of Jimi Hendrix rarities and reissues earlier this year, including *Valleys of Neptune*, a compilation made up mostly of previously unreleased music. This fall, as part of its new licensing deal with Sony Music, the com-

pany is unleashing a second Hendrix bounty.

The centerpiece of this new group of titles is the hotly anticipated *West Coast Seattle Boy*, a four-CD/one-DVD anthology that offers a comprehensive overview of Hendrix's entire career, from his early work as an R&B journeyman to the groundbreaking music that cemented his status as the most influential and iconic guitarist in rock and roll. Collecting early singles (including those recorded as a sideman for the Isley Brothers, Little Richard and Don Covay, among others), demos, solo acoustic recordings, never-before-heard live performances, alternate takes and more, *West Coast Seattle Boy* is the first Hendrix compilation to effectively

gather material from every stage of the guitarist's career together in one place. Serving to put the music into greater biographical context is *Voodoo Child*, a 90-minute documentary DVD directed by Grammy-award-winner Bob Smeaton. Narrated in Hendrix's own words, as read by Parliament-Funkadelic's Bootsy Collins, the film tells the legendary guitarist's story through interviews, writings, recordings, rare footage, photos and other visual documents.

Prior to the release of *West Coast Seattle Boy* on November 16, Experience Hendrix and Sony will unveil deluxe editions of several previously issued Hendrix discs. *Jimi Hendrix: Blues*, from 1994, and *The Jimi Hendrix BBC Sessions*, from 1998, will each

come packaged with new bonus DVD material, while *Live at Woodstock*, from 1999, will be offered as a two-CD set in Digipak and box configurations. All three titles will also be available as multi-album audiophile vinyl sets.

The impressive 2010 Hendrix release schedule is rounded out by *Merry Christmas & Happy New Year*, a 1969 EP on which the guitarist performed an instrumental medley of the holiday tunes "Little Drummer Boy," "Silent Night" and "Auld Lang Syne." Offered as both a CD and in seven-inch-vinyl format with picture sleeve, the effort makes an ideal holiday gift—though for Hendrix fans, Christmas is coming early this year.

—RICHARD BIENSTOCK





It may be called *The Final Frontier*, but **IRON MAIDEN's** new album won't be their last. Adrian Smith, Dave Murray and Janick Gers talk about making the longest and most ambitious album of the band's career.

END ZONE

STORY BY
RICHARD
BIENSTOCK



“IN

IRON MAIDEN, we're always pushing the boundaries,” says Dave Murray. And indeed, the British metal legends continue to chart new musical territory on *The Final Frontier*, their 15th studio album and fourth to feature the distinctive triple-guitar attack of Adrian Smith, Janick Gers and Murray (who talks with *GW* about the making of Iron Maiden's debut starting on page 78).

According to Gers, that is exactly as it should be. “If you listen to each of our albums, they all sound like Maiden,” he says, “but they're all still a bit different from one another: *Killers* doesn't sound like *Brave New World*; *Seventh Son of a Seventh Son* doesn't sound like *The X Factor*. Each one is a statement of where the band was at a particular time. And that's all an album is—a snapshot. You go into the studio and you gather all the things you've seen and done over the past year or so and you regurgitate them in music. If you're doing that successfully, you're not looking back and trying to recreate the past, you're documenting the present and also contributing to the future.”

It is this mindset that has enabled Iron Maiden to continue to be a creative and exciting musical force. So much so that *The Final Frontier* is not only their longest—and arguably most progressive—effort to date, spreading 10 songs across a whopping 76 minutes of music, but also among their most diverse. Take



Smith, Murray and Gers

“FOR US
THE MOST
IMPORTANT THING,
NO MATTER HOW
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METAL BANDS
FORGET THAT.”

— JANICK GERS

the album's leadoff track, "Satellite 15...The Final Frontier," which opens with several minutes of spacey, impressionistic sonic clutter before abruptly shifting gears to a straight-up, four-on-the-floor-style hard rocker. From there, the band—which in addition to the three guitarists also includes singer Bruce Dickinson, drummer Nicko McBrain and founding bassist Steve Harris— churns out everything from growling riff-rockers ("El Dorado") to soaring ballads ("Coming Home") to trademark, harmony-guitar-infused metal cuts ("The Alchemist"). There are also, of course, plenty of intricately arranged proggy workouts, including the 10-minute-plus closer, "When the Wild Wind Blows," among the longest and most complex songs in the band's extensive canon.

Guitar World recently sat down with Smith and Gers to discuss the making of *The Final Frontier* as well as talk about how the musicians approach writing, recording and performing in a three-guitar context. The two also ruminated on how it is that, 30 years after the release of the band's self-titled debut, Iron Maiden continue to remain at the forefront of heavy metal, releasing challenging new albums and selling out arenas and stadiums the world over. To that end, Gers says, "Our goal for this band is to always be right at the front of it all. We're constantly moving forward, and we're particularly proud of the music we've been making these past 10 years. One thing our fans know

about us is that we're not motivated by anything other than the right reasons to do what we do."

Smith concurs. "There's so much bullshit in music," he says. "But our fans see us as down-to-earth and pretty much just like them." He laughs. "Except that we write 10-minute songs and have a six-foot monster come out onstage with us every night."

GUITAR WORLD You recorded *The Final Frontier* at Compass Point Studios in the Bahamas, the same studio you used for classic Eighties discs like *Piece of Mind*, *Powerslave* and *Somewhere in Time*. What was it like going back?

ADRIAN SMITH It was slightly strange. The studio hadn't changed at all—same carpets, same curtains, same everything. The equipment there isn't very good, but the actual room is great. The thing is, it's important for us to be able to see one another while we're recording, and a lot of newer studios aren't set up for that, because today everything is tracked separately. But at Compass it was possible for us all to stand in the same room and play, and then have the amps off in a different room. And it turned out great.

JANICK GERS Usually we're in the same room playing, but still separated by glass. So you can see Bruce, or you can see Nicko, but you're not really "together." This was different. We were right in the room with Nicko, all playing together. Except there were no amps. All the gear was 100 yards away, in another studio, and we all wore big helicopter earphones. And the sound was tremendous—it felt like a band. It was a tenacious feeling. You're together. You can watch each other's hands, see each other's eyes. And that made a huge difference in the vibe of the album.

GW The record certainly has a more "live" and organic feel to it.

SMITH Well, Steve likes that real raw sound. And he and Kevin [*Shirley, producer*], they don't like people going back and tidying things up. They say, "Let's just record a lot of stuff and then we'll put a track together." I think if I'd had complete freedom I'd have probably made things more polished sounding. But those two kind of keep you at arm's length a bit. So it's a little like making a movie: you do your performance and you're out of there.

GW Adrian, you have a lot of writing credits this time around. Did you just happen to have a hot hand?

SMITH I always bring quite a few ideas in, and yeah, this time I just had a bunch of stuff. But we all threw things into the pot. Janick brought a lot. Davey brought some. Steve had a song, though these days Steve writes more lyrics and melodies than actual riffs. He mostly lets us bring in the music. And Bruce does lyrics and melodies and stuff like that as well.

GERS I brought about an hour's worth of material in, and we used a couple things out of that. And I'm sure Adrian brought in as much, and maybe more. And Davey, too. So we probably had about three hours' worth of material just between the three of us. And you take a bit for this and a bit for that, and you end up with the songs.

GW The material is rather involved, but the songs are still easy to get your head around.

GERS For us the most important thing, no matter how involved the songs are, is melody. And I think a lot of metal bands forget that. They're looking for the

hard-edged thing. Which is great—I'm not knocking that. But without the melody on the top, it doesn't cut it. And all the great artists had that. Hendrix had it. Zeppelin had it. Even Black Sabbath had it. When you talk about heavy metal, Sabbath are probably the birth of the whole thing. But if you listen back, there are some tremendous melodies there.

GW Adrian, the album opens with one of your compositions, "Satellite 15," which is very un-Maiden sounding, to say the least. What's going on there?

SMITH [laughs] That's just something I recorded in my studio. I did it rather quickly. I thought it was an interesting, kinda futuristic-sounding thing. And Steve picked it out and started getting all these ideas, like a "lost in space" kind of vibe. And he said, "Yeah, we should use that." I thought when we got to the studio

we'd rerecord it. But he just lifted it straight off my computer, really.

GW So the first music we hear on the album is actually a home demo.

SMITH Yeah, which I did in about five minutes with a cheap little drum machine. [laughs] But after the shock of the first thing, the next four or so tracks are pretty straightforward. And then it gets a little bit more complicated, to say the least.

GW A song like "Coming Home" is a bit outside the box for Iron Maiden as well. It's almost a full-on ballad.

SMITH We had a song on the last album called "Out of the Shadows," which was kind of a similar thing, and Bruce was

great on it. He actually does those kinds of ballads really well. So this time I had an idea for something like that, and I could just hear him singing it.

GW What gear did you use on the record?

SMITH Same as I use live, just simplified. I had my signature Jackson and my Les Paul "Goldtop," and I ran them through a Marshall DSL100. I also had an Ibanez Tube Screamer and an old Yamaha flanger that I used quite a bit for leads.

GERS For me, it's basically my live setup as well—my Strat into a Marshall head. No processors or pedals. I just plug right in.

GW When it comes to rhythms, are each of you very aware of what the others are playing on the record? I could imagine with three guitarists you run the risk of stepping on one another's toes.

GERS None of us really work out what we're doing with the others, but we just make it work. One steps back and another pushes forward, and we very subtly create a little tapestry within the songs. Because some of these things, you can't plan them out; they either feel right or they don't. It's from your heart, not your head. Jimmy Page once said, "If you take rock and roll to school, you kill it." That's my belief too.

SMITH But on previous albums, when we first started doing the three-guitar thing, we kind of let things go, which I felt could be a bit sloppy, quite frankly. There is a tendency where, if you don't watch it, the original riff can get lost, because everybody's got a different way of playing it. So this time, even though we were basically recording live, we probably spent a bit more time trying to narrow the riffs. So if Janick's got a specific riff, I might say, "Why don't you just overdub onto that? It'll sound great if you play two of it." And I'll just play something else. I want the riff to come out. If I ain't playing the right shit, I don't want to be hard-headed and say, "I want my guitar on there, loud!" Whatever's good for the song, you know?

GW Adrian, when you left Iron Maiden at the beginning of the Nineties, Janick came in and replaced you. During those years, he would play your guitar parts on the classic material when it was performed live. When you rejoined the band at the end of the decade, did you take those parts back?

SMITH No, actually. I completely changed what I played. I would experiment with different tunings, or come up with a new part, or take what I used to play and move it an octave lower, or something like that. I just found other parts.

GW So even today, Janick still plays some of your original parts?

SMITH I suppose. For instance, on the last tour we were doing "Moonchild." And I said to Jan, "I don't really enjoy doing that solo. You take it." So, yeah.

GERS Adrian probably feels I'm doing 'em wrong sometimes! [laughs] But let's say on a song like "Iron Maiden," I'm usually playing with Davey on that line. And so Adrian is free to (continued on page 176)



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MAIDEN VOYAGE

When they set off on their career in 1980, Iron Maiden promptly made a big splash with their self-titled debut album. Dave Murray and Steve Harris give their account.

BY RICHARD BIENSTOCK

NINETEEN-EIGHTY saw the release of more classic metal albums than perhaps any other year in music. From AC/DC's *Back in Black* to Ozzy Osbourne's *Blizzard of Ozz*, Judas Priest's *British Steel* to Black Sabbath's *Heaven and Hell*, the new decade was ushered in with landmark albums from some of the genre's biggest names.

Add to this list the self-titled debut from five lads from East London who called themselves Iron Maiden. Though initially lumped in with the then-burgeoning New Wave of British Heavy Metal movement (which included bands like Motörhead, Def Leppard, Saxon and Angel Witch, all of whom also released albums that year), Maiden over the course of the decade rose to become one of the biggest and most successful acts in heavy metal, a position they still hold today, 30 years later. Along the way, the band's sound influenced generations of newer metal acts, from legends like Metallica to current stars like Avenged Sevenfold.

In 1980, however, Maiden were little more than a struggling young outfit themselves. Formed by bassist and songwriter Steve Harris five years earlier, the band burned through a slew of members before lead guitarist Dave Murray and singer Paul

Performing with original singer Paul Di'Anno and drummer Doug Sampson at the Nashville Room, London, England, in 1979; (inset) Steve Harris

Di'Anno came onboard in the late Seventies, solidifying Maiden's core early lineup. It was then that the band's sound—metal riffs and rhythms played with punky speed and aggression, and tempered by twin-guitar harmonies and progressive twists and turns—came into focus.

"I think if anyone wants to understand

Maiden's early thing, in particular the harmony guitars, all they have to do is listen to [British rock band] Wishbone Ash's *Argus* album," Harris says. "Thin Lizzy too, but not as much. And then we wanted to have a bit of a prog thing thrown in as well, because I was really into bands like Genesis and Jethro Tull. So you combine all that with the heavy riffs and the speed, and you've got it."

By 1978, Iron Maiden had built a solid following around London as a result of their energetic shows (which already included an appearance from an embryonic version of their fiendish mascot, Eddie). A four-song demo recorded at the end of that year, and later released as *The Soundhouse Tapes*, attracted a manager, Rod Smallwood, who subsequently landed the band a deal with EMI. And so, in early 1980, Maiden—which in addition to Harris, Di'Anno and Murray also included coguitarist Dennis Stratton and drummer Clive Burr—entered London's Kingsway Studios to record their



debut album.

"We had done *The Soundhouse Tapes*, but this was a whole new thing," Murray recalls. "Just the whole experience. You had the amps and the cabinets in there and your headphones on, and it was like, This is it: the big time."

Adds Harris, "We did the whole thing in 13 days, which was fine. We knew the stuff backwards and forwards because we had been doing it onstage for three or four years before that. So there was no problem there." According to the bassist, however, there was a problem with their producer, Will Malone. "We were all young and naïve and we didn't know about producers and what they do—or don't do, really," he says. "And [Malone] was just a waste of time. He didn't do anything. He just sat there with his feet up reading *Country Life*. So in the end we just bypassed him and dealt straight with the engineer."

Harris reports that his main instrument for the sessions was a Seventies-era Fender Precision Bass, which he still uses to this day. "Back then it was matte black, but I've changed the color over the years," he says. "And I was likely playing through a Hiwatt amp. I was just trying to get as much top end and presence out of my sound as possible." In fact, throughout much of the album, Harris' propulsive and melodic bass lines are pushed far up front in the mix, a sonic trait that has since become one of the band's calling cards. On *Iron Maiden*, however, this was somewhat unintentional.

"The truth is that the guitars were mixed too low," Harris says. "I think the lead sounds are fine, but the rhythms weren't beefy enough. They sound a bit weedy, really. And I suppose because of that my bass popped out even more than it should have. And from a selfish point of view, yeah, that's nice, but if you're considering the overall band sound, it's not so good."

For his part, Murray reports that he used his trusty black 1957-era Fender Strat on the recording. The guitar, which had previously belonged to Free's Paul Kossoff, became Murray's primary studio and live instrument for much of the Eighties, and it is also the basis for his current Signature Series Stratocaster. "As for amps," he says, "I was going into Marshall 100 watts. And in between I had an MXR Phase 90, an MXR Distortion+ and a wah pedal."

Murray recalls that coguitarist Stratton primarily played a Les Paul. "So there was a good balance between us, with the Fender and the Gibson," he says. "And as far as our parts, we'd sit down and work out harmony bits and stuff. Dennis was quite good. I used to go see him play in bands back in East London and I thought he was stand-out. So it was nice that we got to play together for a bit. And I think there are some great moments on the album."

Indeed, *Iron Maiden* is an incredibly strong effort from start to finish. The album features some of the band's most beloved and enduring songs, including the rampaging opener, "Prowler," the hooky "Running Free," the epic "Phantom of the Opera" and the

pummeling, twin-guitar-laced "Iron Maiden." As for his personal favorite, Harris doesn't hesitate: "Phantom of the Opera," he says. "I felt that was probably the first song I'd written that was a bit more proggy. It had a lot of time changes in it and different movements and moods. It was indicative of where I wanted to take things with the band. And looking back on it now, I can see it was really a pivotal point in the direction of our music. I've always felt you shouldn't have to do verse/chorus and that's it; you should be able to do whatever the hell you want. And that song really proved it."

"But the album is actually rather strong all around. In a way you could argue that it's a best-of of the first four years of the band. So it's all gonna stand up, track-wise."

Preceded by the release of the "Running Free" single, *Iron Maiden*, replete with cover art that presented a somewhat punked-up rendering of Eddie, was issued in the U.K. on April 14, 1980. (The U.S. version, which hit shelves in August of that year, tacked on the previously single-only release "Sanctuary.") In what was a surprise to all involved, the album shot straight into the British charts at Number Four. "We thought we'd do reasonably well, because we had a hardcore following up and down the U.K. from playing the clubs for years," Murray says. "But the fact that it debuted so high was unbelievable for a new band."

In support of the album, Iron Maiden spent the rest of the year on the road in the U.K., and even opened for Kiss on a string of dates throughout England. By the time the band regrouped at the end of 1980 to begin work on its second album, *Killers*, Stratton had been sacked. Harris says, "Everyone always uses the term 'musical differences' when you're changing a band member. But with Dennis that was the case. He was a good player, but his influences and the things that he liked and the way he saw things was totally different to where we were heading. We were hoping it wouldn't be, but it was."

In his place Maiden recruited Adrian Smith, a childhood friend of Murray's who had been fronting his own band, Urchin (an outfit which, at one time, included Murray in its ranks). One album later, the band would trade Di'Anno for Bruce "The Air-Raid Siren" Dickinson and begin its ascent to the top of the metal heap in earnest.

And yet, many of the songs from Iron Maiden's quickly recorded debut continue to be fan favorites, as well as staples of the band's live show. "Iron Maiden" is always in there," Murray says. "And on this most recent tour we closed every night with 'Running Free.' So it shows you these songs have really stood the test of time."

As for why he believes this to be the case? "The album just captured something," Murray says. "Listening to it now, 30 years later, it's still quite interesting. It's very raw sounding, and for the most part quite uptempo—the songs are almost frantically fast paced. But that was our frame of mind at the time. We were very excitable back then." He laughs. "Though I suppose we still are."



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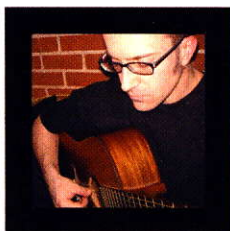
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CAPTAIN NEON

Dissecting John Mayer's unorthodox fingerstyle grooves

ON DISC!

* BY DALE TURNER

EQUAL PARTS ELECTRIC bluesman, acoustic guitar phenom and pop singer-songwriter, John Mayer is a master of numerous styles who has garnered the respect of his musical peers (collaborations with B.B. King, Eric Clapton and Buddy Guy) along with chart-topping success. His eclectic playing style satisfies hardcore guitar heads while it exposes a new generation of players to his heroes—Stevie Ray Vaughan, Jimi Hendrix and others—without turning off his singer-songwriter fan base.

Let's examine the musician's fingerstyle prowess by digging deep into the unorthodox fingerstyle groove of his song "Neon." While Mayer originally played the song on electric guitar on his 2001 breakthrough album, *Room for Squares*, nowadays he commonly performs it on his Martin OM-28 John Mayer signature model acoustic.

The groove approach Mayer uses in "Neon" is (in his own words) "inspired by jazz guitarist Charlie Hunter," who employs an eight-string guitar to cover a wide range of sonic territory and complex contrapuntal ideas. Though we will forego detuning in this lesson, Mayer actually detunes his sixth string down two whole steps to C in "Neon" to emulate the low-register content of Hunter's style and alternates his plucking hand's index finger (*i*) and thumb (*p*) to infectious percussive/syncopated effect.

Let's break down the technique Mayer uses in this song into manageable bits, applying each element to an open Em chord. Before attacking the octave shape in **FIGURE 1**, position your plucking hand over the strings almost as if you're preparing to "strum" them—not "stiff-arming" style, but rather with your wrist slightly bent, for a relaxed "rotating at the wrist"-type movement; don't rest your hand on the bridge or any other part of the guitar's body. Next, with your thumb pointing toward the headstock, give a powerful thumb strike (like a slap bass player) to the sixth string, pushing through it until your thumb rests up against the fifth string (what's known as a *rest stroke*). Then, hook the fourth string with the tip of your index

All examples played fingerstyle: *p* = thumb, *i* = index finger

FIGURE 1

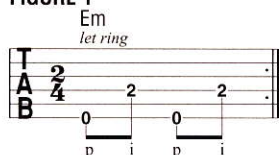


FIGURE 2



FIGURE 3

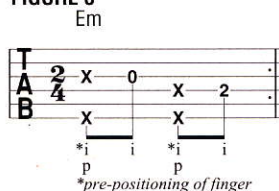


FIGURE 4

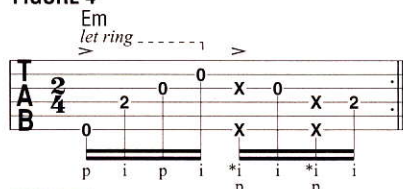


FIGURE 5

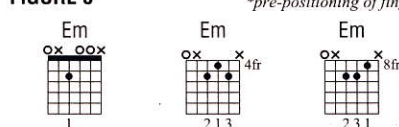


FIGURE 6

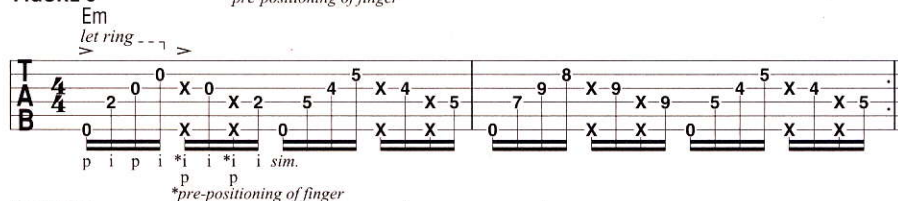
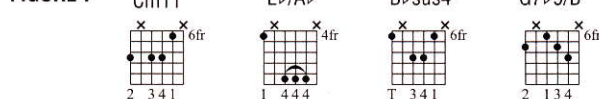


FIGURE 7



finger and use a quick, upward pulling motion to sound the string. The two movements combined should feel relaxed, like a down/up strum motion from a "loose" wrist. Try doing this—alternating with your thumb and index fingers—in an even eighth-note rhythm, as written.

FIGURE 2 adds the open G and B strings to the equation, which are attacked in the same manner with the thumb and index fingers, respectively. This requires the somewhat awkward move of bringing the thumb over to hit the G string immediately after plucking the octave shape—by far the most complicated part of the entire groove.

FIGURE 3 depicts the last part of this right-hand pattern—the simultaneous thumb *smack* on the muted sixth string, indicated by an *x* (lightly lay your available fret-hand fingers across the strings to deaden them) and the preparatory touching, or "planting," of your pick-hand index finger on the G string in anticipation of the next move, so you can catch it, then snap it back with

a pluck. **FIGURE 4** puts these three bits together into Mayer's complete two-beat "Neon" pattern.

Now we're ready to have some fun with this technique. You may have noticed that we're only plucking strings 6, 4, 3 and 2. Good news: Any chord voicing that falls on these four strings can have this groove applied to it. Let's first test this theory using the various Em *inversions* (same notes, different low-to-high arrangement) illustrated in **FIGURE 5**. **FIGURE 6** takes these inversions and employs Mayer's "Neon" groove to carry them up and down the neck.

Of course, the most common chord types using strings 6, 4, 3 and 2 are sixth-string-root major and minor barre chords, sevenths, extended and suspended shapes—similar flavors to what Mayer uses in "Neon." Despite eschewing Mayer's Drop-C tuning, the voicings in **FIGURE 7**—Cm11, Eb/Ab, Bbsus4 and G7b9/B—manage to cop a similar vibe. Try carrying the "Neon" plucking pattern through these and other chords. □

Musician's Institute instructor and author/transcriber DALE TURNER played all the instruments/voices on his latest CD, *Mannerisms Magnified* (intimateaudio.com).



GODLESS HAMMER-ONS

How to play "Obsidian Conspiracy," Part 2

ON DISC!

* BY JEFF LOOMIS OF NEVERMORE

LAST MONTH, we looked at the intro rhythm parts and the intro guitar solo to the title track of the latest Nevermore album, *The Obsidian Conspiracy*. This month, I'll go over the remaining single-note intro theme and primary verse riff. As you'll see, the latter is a lower-octave version of the final intro lick.

A reminder: "The Obsidian Conspiracy" is played on seven-string guitar, tuned down one half step (low to high, B \flat E \flat A \flat D \flat G \flat B \flat E \flat). This final intro riff, shown in **FIGURE 1a**, is built on successive eighth-note triplets and is played entirely on the sixth, fifth and fourth strings. It's also a little bit tricky for both the pick- and the fret-hand.

Let's begin with the fret-hand. I start the riff on the low E string by sliding my index finger up from the fifth to the seventh fret and hammer onto the eighth fret with the middle finger. On beat two, I fret the G note on the A string's 10th fret with the pinkie, followed by the eighth to seventh frets, C to B, on the E string, fretted with the middle and index fingers, respectively. From here through the end of bar 2, my index finger stays rooted in seventh position.

On beat three, the note on the A string is lowered one fret, to the ninth fret, followed again by C to B on the E string. This 10th-to-ninth fret movement is then moved one string higher, to the D string, followed with a *string skip* back to C-to-B on the low E string. Notice that throughout the majority of the rest of the riff, the first note of each eighth-note triplet changes while the C-to-B figure on the E string repeats each time.

Bar 3 is a restatement of bar 1, and beat one of bar 4 begins in the same manner as bar 2. On beat two, a wide stretch is necessary, as I reach up to the 12th fret on the A string with the pinkie, followed again by notes on the eighth and seventh frets on the low E. The bar ends with the repeated C-F \sharp -C tritone shape (a tritone is two notes that are three whole steps apart).

Now let's look at the pick-hand articulation of **FIGURE 1a**. It's very important to accentuate the first note of each eighth-note triplet. The tricky part is that some of the accents are sounded with downstrokes while others are sounded with upstrokes.

I begin with a downstroke and then sound the first note of beat two with another downstroke. From here through the end of bar 2, I *alternate* (down-up)

7-string guitar tuned down one half step (low to high, B \flat E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1a

$\text{♩} = 184$ (0:21-0:31)
N.C.(Bm)

FIGURE 1b (0:32-0:42)

N.C.(Bm)
P.M.

pick throughout, so the successive triplet figures are picked DOWN-up-down, UP-down-up, DOWN-up-down, UP-down-up, etc.

Bar 3 and the first two beats of bar 4 are picked as previously described. For the tritone shapes across beats three and four of bar 4, however, I switch from alternate picking to *economy* picking (down-down-up, or up-up-down). In this example, the picking pattern for the tritone shapes is DOWN-up-down, DOWN-up-down. Using repeated downstrokes in this way creates a stronger and more forceful accent on each downbeat.

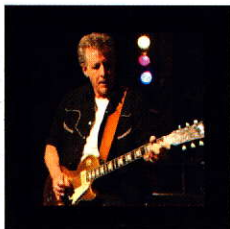
For the verse riff in "The Obsidian Conspiracy," shown in **FIGURE 1b**, I transposed the riff from **FIGURE 1a** down one octave, with a few slight variations. Let's begin with a look at the

fret-hand. The riff starts a little differently, with an initial three-note descending figure on beat one, but all of the subsequent eighth-note triplets through bars 1 and 2 are the same as **FIGURE 1a**, just played one octave lower.

As for the pick-hand, I begin **FIGURE 1b** with a downstroke and use alternate picking throughout the rest of the riff. This results in the use of an upstroke on beats two and four of every bar. The riff culminates in bar 5 with a descending run based on the B Aeolian mode (B C \sharp D E F \sharp G A).

As you can see, **FIGURES 1a** and **1b** offer distinct challenges, so play through them very slowly and deliberately at first, with close attention paid to pick stroke direction.

Next month we'll look at the guitar solo. ■



ON DISC!

HEY, BO DIDDLEY

Examining the legendary bluesman's trademark grooves

* BY KEITH WYATT

AMONG THE STANDARD rhythms of American popular music—shuffle, swing, funk, rock and roll, country and more—there is only one that is known by a proper name. Buddy Holly's "Not Fade Away," Bow Wow Wow's "I Want Candy," the Who's "Magic Bus," George Michael's "Faith" and U2's "Desire" all owe their rhythmic appeal to Bo Diddley and his eponymous beat. Like his Chess Records labelmate Chuck Berry, Diddley (raised Ellas McDaniel) forged a unique approach to urban music, combining lyric themes ranging from nursery rhymes to the *dozens* (verbal street combat that was a precursor to rap) with rhythms that owed as much to Africa as to the streets of Chicago.

As played by Diddley himself, the beat was a hypnotic stew of maracas, tom-toms and Diddley's own reverb-drenched, tape-delayed guitar. While Diddley's presentation was unique, the beat itself was not his invention. Johnny Otis (whose later hit, "Willie and the Hand Jive," featured the same beat) recalled encountering it in the Thirties, and the rhythmic phrase "shave and a haircut, two bits" goes back much further than that. Other antecedents are the trance-inducing southern ring shout, the *juba* dance and its related thigh-slapping "hambone" rhythm, the Afro-Cuban *son* clave and Yoruba rhythms from Nigeria.

FIGURE 1 displays the basic Bo Diddley beat, which Bo routinely varied, as shown in **FIGURE 2** (note that the harmony is based on major triads rather than the sevenths and ninths of traditional blues). Strum it with a loose, up-and-down motion, controlling the placement and duration of the accents with your fretting hand by alternately squeezing and relaxing your grip. The song "Bo Diddley" is a one-chord vamp, but like Buddy Holly and Johnny Otis you can also adapt the rhythm to 12-bar changes.

The Bo Diddley style places rhythm above all else, and Diddley's solos appropriately favored chord-based ideas rather than flashy licks (the single-note solos on his records were generally played by other guitarists). **FIGURES 3a-c** illustrate three typical melodic chord phrases. In each case,

FIGURE 1

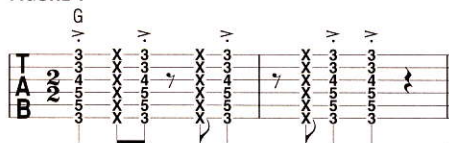


FIGURE 2

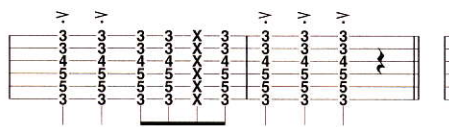
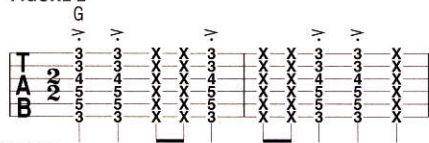


FIGURE 3a

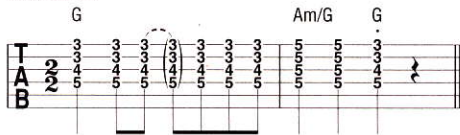


FIGURE 3b

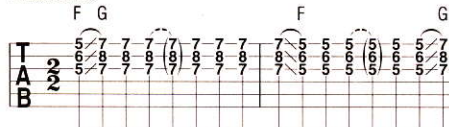


FIGURE 3c

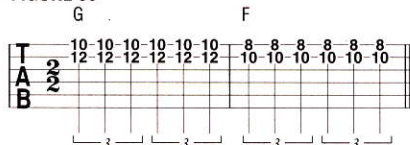


FIGURE 4

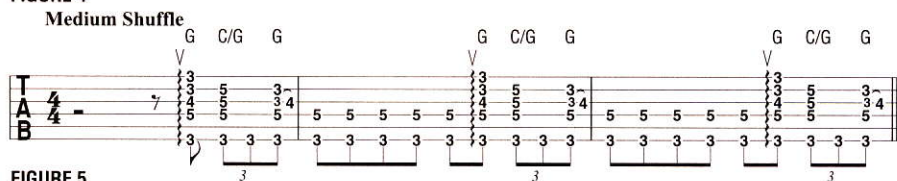
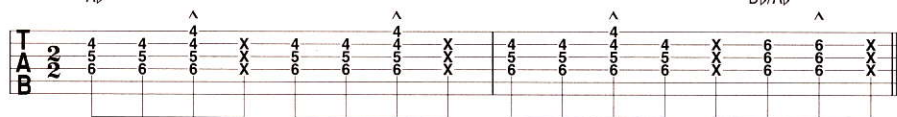
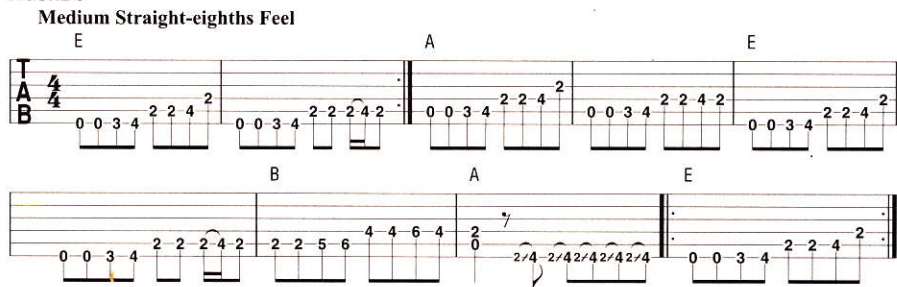
FIGURE 5
Fast Two-beat

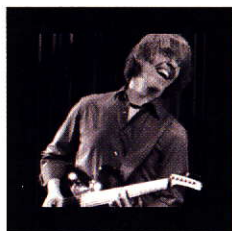
FIGURE 6



alternate the phrase with the basic rhythm in a call-and-response pattern.

While he is best known for his self-named beat, Diddley was no one-trick pony. He also scored hits with rhythm-heavy tracks, including "I'm a Man" (similar to **FIGURE 4**), a hypnotic, one-chord vamp with a deep blues feel, and "Who Do You Love," based on a pumped-up

country groove, à la Chuck Berry's "Maybellene" (**FIGURE 5**). "Roadrunner," similar to **FIGURE 6**, was a proto-hard-rock classic that opened with a descending pick scrape, a radical technique for the era. In both his playing style and choice of instruments (he crafted a rectangular-bodied guitar later replicated by Gretsch and nicknamed "The Twang Machine"), Bo did it his way. □



FUNKY FORMULAS

Using polyrhythms and rhythmic displacement to create catchy, grooving melodies.

ON DISC!

* BY DEAN BROWN

IF, LIKE MANY GUITARISTS, you're constantly looking for new ways to expand your rhythmic and melodic vocabulary, consider exploring *polyrhythms*—two or more distinct rhythmic patterns that occur simultaneously. At first, dealing with polyrhythms can seem like a daunting task that requires advanced formal training in music theory. But it's a concept worth exploring, as polyrhythms sound really cool, are fun and exciting to play, and often reveal themselves to be quite simple and elementary once you break them down.

Common in many genres of music, polyrhythms have been used such well-known songs as "Kashmir" (Led Zeppelin), "Frankenstein" (the Edgar Winter Group) and "Beat It" (Michael Jackson). More complex examples abound in pieces by everyone from modernist composer Charles Ives to fusion-guitar pioneer John McLaughlin. As you'll see in the following musical examples, you can achieve some very complex and funky polyrhythmic sounds without ever leaving 4/4 meter.

Let's start by looking at **FIGURE 1**. Set your metronome to 85 beats per minute and then play the figure on continuous loop. This example hits every eighth note in each bar, but because of the line's *melodic contour*, it creates a lively polyrhythmic effect. What we're doing here is implying, or suggesting, 3/8 meter against 4/4 by grouping the eighth notes in threes. In each group, pick the first note with a downstroke, pull off to the second note and pick the third note with an upstroke. To really enhance the polyrhythmic sound, play the same pattern in 16th notes (thus creating a 3/16-against-4/4 feel), accenting the fretted notes and *feeling* the open-string notes, but barely playing them (as "ghost" notes), as depicted in **FIGURE 2**.

Now let's try grouping 16th notes into fives (rather than their expected four-note grouping) as dictated by the melodic contour of the line, to create a rhythmically compelling and playful "5/16-against-4/4" sound (**FIGURE 3**). **FIGURE 4** employs a similar scheme to create a "7/16-against-4/4" feel. (Notice that we're interrupting and restarting the pattern at the end of the second bar for the sake of keeping each figure two bars long, as two-bar phrases are quite con-

FIGURE 1 3/8 against 4/4

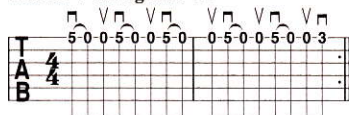


FIGURE 2 3/16 against 4/4

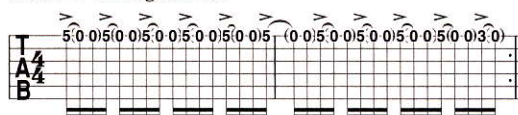


FIGURE 3 5/16 against 4/4

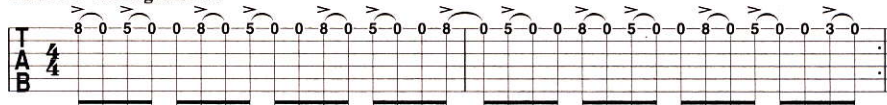


FIGURE 4 7/16 against 4/4

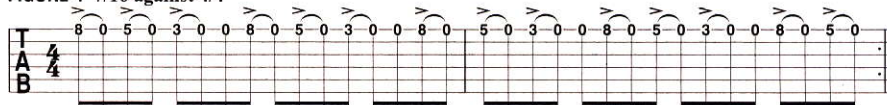


FIGURE 5 previous pattern without open notes



FIGURE 6 four-note A minor pentatonic motif displaced by an eighth rest

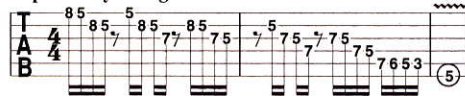


FIGURE 7 four-note A minor pentatonic motif displaced by a 16th rest

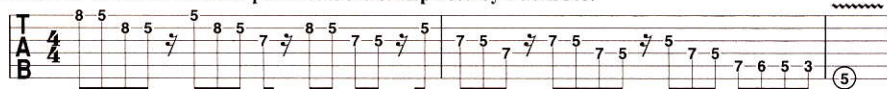
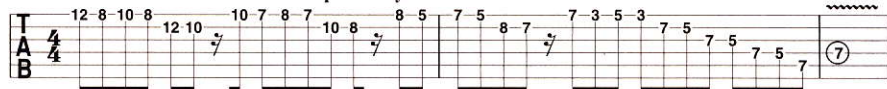


FIGURE 8 six-note A Dorian motif



FIGURE 9 six-note A Dorian motif displaced by a 16th rest



venient to use in many tunes.) Again, try playing only the accented notes and ghosting, or completely omitting, the open-string notes to produce a less "busy" but equally intriguing melodic-rhythmic pattern like that shown in **FIGURE 5**.

Another cool way to create a polyrhythm is to take a simple repeating melodic motif, say four notes long, and *displace* it by inserting a rest after it so that it begins at a different metric location within the beat each time it recurs. Displace it by an eighth note (**FIGURE 6**) and you create a 3/8-against-4/4 sound; do so by a 16th note (**FIG-**

URE 7, and you get a 5/16-against-4/4 scheme.

You can also generate a polyrhythm by playing a common scale in steady, uninterrupted 16th notes and shaping the line in a way that groups the notes into something other than fours, as demonstrated with the A Dorian mode in **FIGURE 8**. Notice how the notes fall into six-note groups because of the melodic contour. **FIGURE 9** ups the ante by inserting a 16th rest to the six-note group, creating a 7/16 against 4/4 sound. These are two great ways to liven up otherwise ordinary 16th-note runs. ■

Internationally acclaimed guitarist **DEAN BROWN** teaches jazz, funk, fusion, and beyond at Musicians Institute in Hollywood, California. Check out his solo albums at deanbrown.com and facebook.com/deanbrownmusic.



An exclusive lesson with shred maestro Joe Satriani

* BY ANDY ALEDORT

“WHAT I WANT to hear from a guitar solo is the spirit,” Joe Satriani says. “The last thing I want to hear is any kind of intellectual process. It doesn’t matter to me if the solo has a wrong note or a note that fell apart or a note that rang too long. If it has real spirit in it, that’s the part you will love when you hear it again one year, or five years, later.”

In this month's *In Deep*, virtuoso guitarist Joe Satriani offers insight into his approach to soloing, using as a basis the tracks "Two Sides to Every Story" and "The Golden Room," from his new album, *Black Swans and Wormhole Wizards*.

“ ‘Two Sides to Every Story’ was actually inspired by [jazz saxophonist] Eddie Harris, whose music I first heard as a kid,” Satriani says. “I loved Eddie, because, even though he was a jazz player, he was into sound. So for a young kid who grew up listening to Jimi Hendrix and Black Sabbath, I could relate to a horn player making a statement with just the sound of his instrument. He also used unusual meters, like 5/4, 6/4 and 9/4. ‘Two Sides,’ which is played in 6/4, reflects his influence. When Eddie soloed, he had the ability to make odd meters sound completely natural by playing laid back and in the pocket, with a great blues feel. When it came time to record the solo on ‘Two Sides,’ I tried to imagine what Eddie Harris would play to make it sound so cool, and so relaxed, that no one would notice it’s in 6/4.”

FIGURE 1a illustrates an eight-bar improvised solo that Satch played over the song's intro, the accompaniment to which is in the key of C#. **FIGURE 1b** shows a six-bar improvised solo over the shift to the IV (four) chord, F#7. In these examples, as well as on the album track, one can clearly hear the influence of Hendrix in terms of the freedom and overall looseness of the phrasing. These solos are based primarily on the C# minor pentatonic scale (C# E F# G# B). Notice the use of subtle half-step bends on the minor third (b3), E, which add personality and musicality to the phrases. Also noteworthy are the Hendrix-like *reverse rakes* Joe plays in **FIGURE 1a**, bars 5 and 6, as he drags

Tune down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1a

♩ = 116 w/half-time feel

C#7

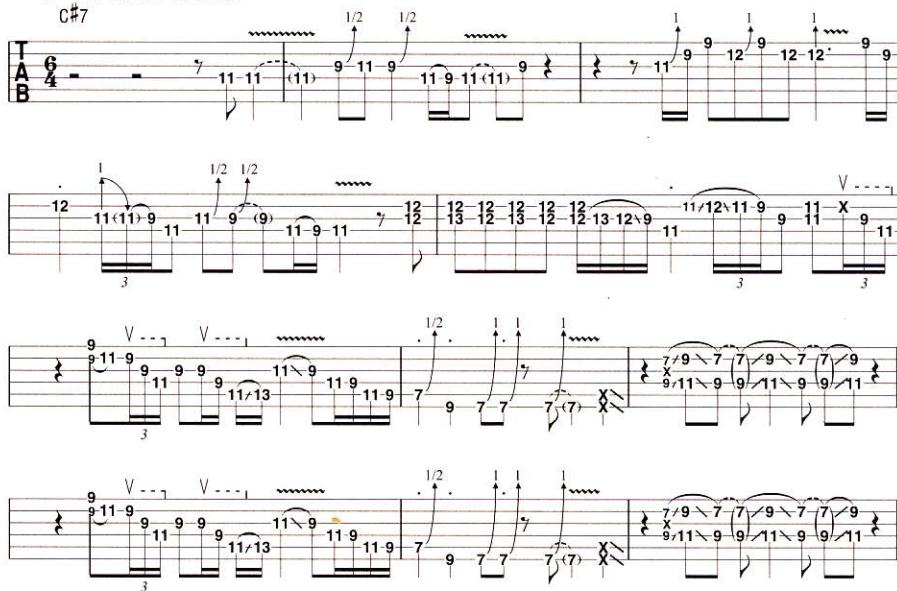


FIGURE 1b

♩ = 116 w/half-time feel

C#7

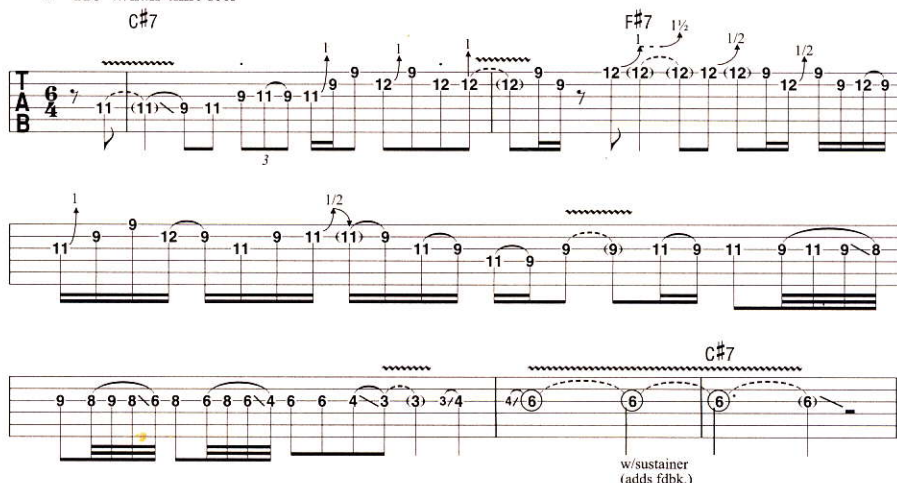
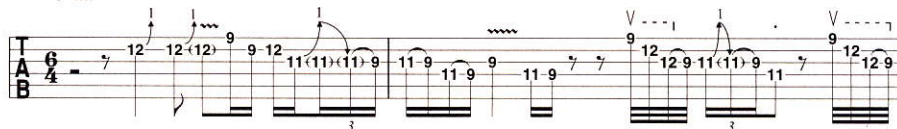


FIGURE 2

♩ = 116 w/half-time feel

C#m7



the pick across the strings from high to low, in conjunction with hammer-ons, pull-offs and finger slides.

"I like a solo to evoke the feeling of floating on top of the rhythm," Satriani says. "This is not the same thing as playing out of time, which is something else entirely. I'm talking about floating above the groove and then grabbing onto certain key points of the rhythm so you can feel a solid connection to the beat. The idea is that you are telling a story and using artistic license to flow with, or pull against, the rhythm and move around as you please."

During the solo section of "Two Sides to Every Story," the tonality shifts from a dominant-seven flavor (C#7) to minor, and utilizes the chords C#m7, F#m7 and G#m7, as depicted in **FIGURE 2**. Here, Satriani sticks with the C# minor pentatonic scale, again employing Hendrix-like reverse rakes in bar 2. Overall, notice how freely he phrases his lines, moving from eighth and 16th notes to 16th-note triplets and 32nd notes with effortless fluidity.

"The mental image I always get is a large flock of birds: their flight path

"I LIKE A SOLO TO EVOKE THE FEELING OF FLOATING ON TOP OF THE RHYTHM."

seems chaotic, and yet they are all doing it together," Satch says. "To me, each of the birds is like a note, and when you are playing a lot of notes, the feeling you want to convey to the audience is freedom—that your solo could swerve off in any direction just like those birds. Somehow, there is a logic to what they are doing, and the way I translate that in a musical way is that it's like they are all following the song."

The progression wraps up on the V (five) chord, G#m7, to which Satriani gives particular scrutiny. "I've noticed that blues players distinguish themselves in what they do with the V chord," he says. "Some make specific reference to it by playing the major seventh of the I—which is the major third of the V—while some just ignore the V chord altogether. Eric Clapton is someone who often makes no direct reference to the V, unless he plays something like this [**FIGURE 3a**, wherein the last note in bar 1, B# (C), is the major third of the V chord, G#], and then tumbles on back to the I chord. But other players will play directly on the V chord as well as the IV [**FIGURE 3b**], using the appropriate thirds and

FIGURE 3a

♩ = ca. 126
C#7

“The Golden Room” is an example of a song for which the solo section stays rooted in one key, which is E major. In **FIGURE 4**, Satriani sticks with the E Mixolydian mode (E F# G# A B C# D) to create an improvised solo that combines precise *legato* phrases, relying on hammer-ons, pull-offs and slides, with, once again, a very fluid sense of phrasing and melodic development.

“There’s no chord movement at all during the solo, so I’m just thinking ‘E Mixolydian’ all the way, using specific notes in the scale at certain times to create tension and release. For instance, I might imagine the first chord to be E7sus4, or A/E, or D/E, so I’ll emphasize the notes A, B, C#, D and F# at the beginning of the phrase. I’ll then resolve the phrase by accentuating the chord tones of E major, E, G# and B. I use target notes within my phrasing to create a harmonic sense, even though there are no chord changes.

To Satriani, it's also essential to imagine oneself in the mind of the listener. "As guitar players, a lot of the stuff that we work on doesn't interest 'normal' people that much," he says. "There's the mechanical side of playing, which is based on the notion of, I couldn't do this yesterday but now I can do it today. But you have to get past that, because it's not something that will endure on a recording."

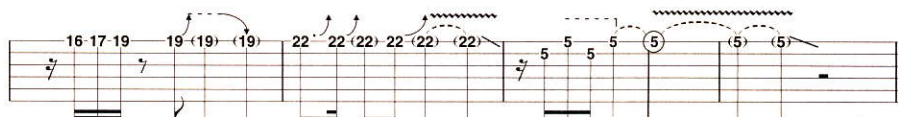
92 GUITAR WORLD



♩. = ca. 56
G#7



E



ON DISC!



EVERY ROSE

How to keep your Floyd Rose thorn-free

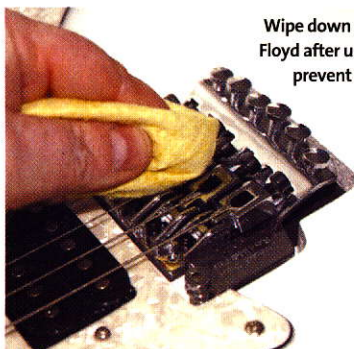
➔ **I love the Floyd Rose-style vibrato on my guitar, but recently I've been having some trouble with it, including rust and parts seizing up. What do I need to know to keep my Floyd whammy in kick-ass condition?**

—Tom Lynne

There's no such thing as a maintenance-free vibrato. In fact, most components on an electric guitar need regular maintenance, even if that just means a wipe-down with a clean cloth. The biggest threat to your vibrato unit is you. The sweat from your hands can eat into the metal's finish, and you will also wear out some parts just by using the vibrato. That means you'll have to inspect your vibrato regularly for any parts that need to be replaced. Take care of your guitar's vibrato and it will last for years. Here's how:

1. When you replace the strings on your guitar give the Floyd a helping hand by stretching the strings before you lock down the locking top nut. It makes a huge difference.
2. Whenever you finish playing your guitar, give it a good going over with a clean, dry cloth. Pay particular attention to the vibrato. Wipe around the fine tuners, and make sure the saddles are sparkling, too.
3. If your Floyd doesn't stay in tune as it should, check its pivot points. If these parts are worn they should be replaced.
4. If the fine tuners are difficult to turn, apply a small amount of light oil to the threads. Once they are easy to turn, unscrew them from the vibrato and apply a small amount of grease to the threads.
5. Periodically check the string saddles on the vibrato for rust or cracks. Some vibratos are made of cast metal that can fracture, so always be gentle when restringing. Don't overtighten any parts.

Wipe down your Floyd after use to prevent rust.



Gaffer tape can keep your cables secure onstage.

SHORT STUFF

➔ **I recently put new pickups in my guitar. I thought I'd done a pretty good job, but I've been having problems ever since. Every now and then the sound just cuts out. If I shake the guitar, it comes back. Do I need to rewire the guitar again?**

—John Mail

A wire inside the guitar's control cavity may be loose or making contact with something that it shouldn't be touching, causing the guitar to short out. We'll need to have a good look inside the cavity to figure this one out. Get your screwdriver.

1. Plug your guitar into an amp and test the switch and controls. Wiggle the switch and turn the controls to check for problems. Shake the guitar lead's jack plug, too.
2. Unplug your guitar and check its wiring. Are there any loose wires? Check for bad connections by gently pulling on each wire.
3. Wrap any bare wires in electrical tape. Also make sure that no wires are trapped when you replace the scratchplate.

STICKY SITUATION

➔ **How do I stop my pedal cables from tripping me up onstage? They seem to get under my feet at any given opportunity.**

—S. Walker

When you're onstage, tape down your cables with gaffer tape. The cost of a roll will save you a fortune in broken cables—and lost teeth. You can also use it to secure picks to your guitar or microphone stand.

NO GUTS, NO GLORY

➔ **I was jamming with my grandfather recently and he said he used to play a guitar that was fitted with "catgut" strings. He says they were made of actual animal innards! Is this true?**

—Bill Tall

Your grandfather is quite right, Bill. Years ago people used animal intestines as a material for musical instrument strings for harps, violins and guitars. Mostly cows, goats, horses and sheep. Despite the name, no cats were used in the making of catgut. □



Got a gear-related question to ask Ed? Send it to dragonskin52@hotmail.com. Visit ed-mitchell.com for more information.

The Pedals That Make The Tone



For 30 years, BOSS® has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios, and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for each section, visit www.BossUS.com/Tone.



BOSS

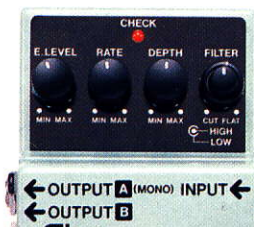
References to specific artists and songs are strictly for comparison purposes. The artists referenced do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

To get the tone of the songs below, use the pedals with level settings as shown, and chained in this order:

"Race With Devil On Spanish Highway" - Al Di Meola



DD-7



CE-5



DS-1

"Let It Rain" - Eric Clapton



RV-5



FDR-1

"Iron Maiden" - Iron Maiden



RV-5



DS-2



PW-10

"In One Ear" - Cage The Elephant

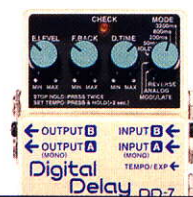


FZ-5



FBM-1

"Cowboys From Hell" - Pantera



DD-7



DD-7



GE-7



MT-2

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

Words and Music by **Steven Harris** * Transcribed by **Jeff Perrin**

A5 G Gsus4 C5 G5 G G D5 D C A5 A5

11 111 112 144 34 1 23 1 13 444 111 1134

Riff B.

1. P.M.

Musical score for 'P.M.' in 4/4 time. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. There are several measures with rests. The score ends with a double bar line and a repeat sign. The tempo is marked 'P.M.' (Poco Moderato).

(G5)

5 *Bass Fig. 1*

7 7 7 7 7 7 7 7 7 7 0 5 5 5 5 5 5 5 5 5 5 5 4 5

[illegible]

end Rhy. Fig. 1

[illegible][illegible]

Bass
7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-0 5-5-5-5-5-5-5-5 5-3 5-3 3-5 5 5

I just want to see your blood I just want to stand and stare

A5

G

Gtr. 1 plays Rhy. Fig. 1 three times simile (see bar 13)

Gtr. 2 plays Rhy. Fig. 1a three times simile (see bar 13)

Bass

17 (repeat previous four bars)

4

See the blood begin to flow as it falls upon the floor

A5

G

21

4

2nd time, skip ahead to **E** 2nd Chorus

3rd time, skip ahead to **H** 3rd Chorus

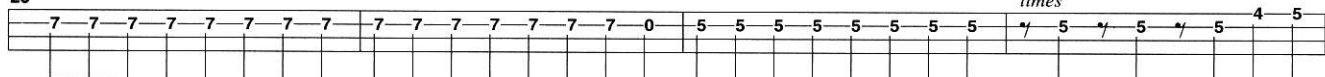
Iron Maiden can't be fought Iron Maiden can't be sought

A5

G

25

Substitute Bass Fill 1 second and third times



D (0:38)

N.C.(Am)

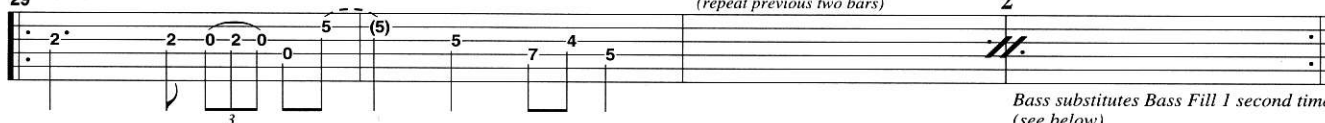
(G5)

Gtr. 2 plays Riff B four times (see bar 3)

29 Gtr. 1

(repeat previous two bars)

2



Bass plays Bass Fig. 1 (see bar 5)

Bass substitutes Bass Fill 1 second time (see below)

E 1st, 2nd and 4th Choruses (0:47, 1:34, 2:53)

Oh well

wherever

wherever

you are

C5

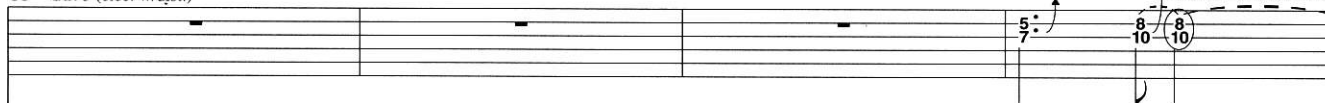
G5

G

D5

A5
Fill 1

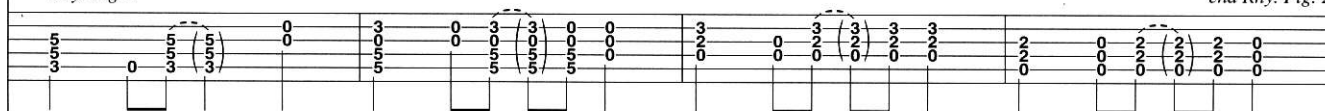
33 Gtr. 3 (elec. w/dist.)



Gtr. 1

Rhy. Fig. 2

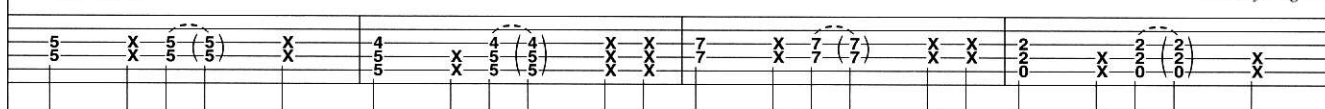
end Rhy. Fig. 2



Gtr. 2

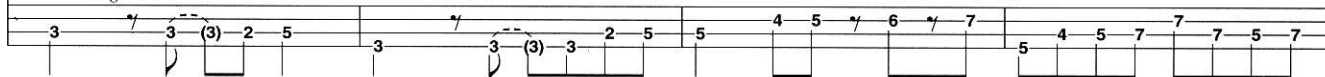
Rhy. Fig. 2a

end Rhy. Fig. 2a



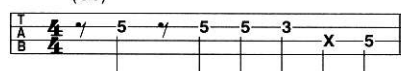
Bass

Bass Fig. 2



Bass Fill 1 (0:46, 1:33, 2:52)

(G5)



For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Iron Maiden's gonna get you no matter how far

C G D A5

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 33)
Gtr. 2 plays Rhy. Fig. 2a twice (see bar 33)
Gtr. 3
Gtr. 3 substitutes Fill 1 on 2nd Chorus (see bar 36)

37

Bass

See the blood flow watching it shed up above my head

C G D A5

Gtr. 3 substitutes Fill 2 on 2nd Chorus (see below)

41

Iron Maiden wants you for dead

C G D A5

2nd time, skip ahead to [F]
1st time, go back to [B]

45

Gtr. 1

Gtr. 2

Bass

end Bass Fig. 2

Fill 2 (1:46)

(D5)

(A5)

(C5)

Gtr. 3

F (1:50)

dead

D5

Gtr. 1

49

Gtr. 2

Bass

G Interlude (1:52)

Slower ♩ = 140

N.C.(Am)

(Dm)

Riff C

(Am)

(Dm)

(Am)

Gtr. 1 plays Riff C three times (see bar 50)

Gtr. 3 (top note)

52

Gtr. 2 (bottom note)

Bass

(play 3 times)

Gtr. 3 (top note)

Gtr. 2 (middle note)

Gtrs. 2 and 3 w/bar

Gtr. 1 (bottom note)

(play 3 times)

N.C.

D

C

go back to **A** Intro

55

Gtr. 2

Bass

(play 3 times)

Gtr. 1 w/fdbk. (pitch E)

(let ring into next three bars)

(let ring into next four bars)

H 3rd Chorus (2:53)

Oh well

wherever

wherever

you are

Iron Maiden's

C5

G5

D5

A5

C5

Gtr. 1 plays Rhy. Fig. 2 three and one half times simile (see bar 33)

Gtr. 2 plays Rhy. Fig. 2a three and one half times simile (see bar 33)

57

Gtr. 3

Bass plays Bass Fig. 2 (see bar 33)

The Pedals That Make The Tone

	gonna	get	you		no	matter	how	far		See the blood	flow		watching it	shed
G5				D5				A5		C5			G5	

67 up above my head A5 C5 Iron Maiden G5 wants you for

fbk. (X) (X) 20 19 17 20 19 17 20 19 17 (20) 1 (20)

pitch: A# 3 3

(♩ = 144)

Ow Ow

71

D

Gtr. 1

A5

Gtr. 2

(trem. strum)

Bass

(trem. pick)

Yeah yeah

[illegible]



"RACE WITH DEVIL ON SPANISH HIGHWAY" AL DI MEOLA

As heard on **ELEGANT GYPSY** (COLUMBIA)

Music by **Al Di Meola** * Transcribed by **Jeff Perrin**

A (0:00)

Fast ♩ = 170

Gtr. 1 (elec. w/dist.)

1 (second time) Rhy. Fig. 1 P.M.-----

Bass

Bass Fig. 1 end Bass Fig. 1

* Notes in parenthesis played first time only.

7 P.M.----- end Rhy. Fig. 1 P.M.-----

Bass Fig. 2

N.C.

13 P.M.-----

end Bass Fig. 2

N.C.(F#m)

Gtr. 1

15 P.M.----- (w/delay effect)

Bass plays Bass Fig. 1 (see bar 1)

* Substitute note in parenthesis second time.

19 P.M.-----

Bass plays Bass Fig. 2 (see bar 9)

"RACE WITH DEVIL ON SPANISH HIGHWAY"

N.C.
P.M.

23

1.
N.C. (F#m)
P.M.

26

Gtr. 2 (elec. w/dist.) (w/delay effect)

Gtr. 1

Bass plays Bass Fig. 1 (see bar 1)

2.
B (1:05)
(w/half-time feel)
N.C. (Bm) (A) (F#m) (Bm) (A) (F#m)

Gtr. 1

31

P.M.

Bass

(Bm) (A) (F#m) (Bm) (A) (F#m)

35

* (volume lowered)

* Roll back volume knob on guitar for lowered volume and clean tone.

Bass Fig. 3 (w/chorus effect)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

end Bass Fig. 3

(Bm) (A) (F#m) (Bm) (A) (F#m) (Bm) (A) (F#m)

Gtr. 1 (volume up)

39

w/fdbk.

pitch: F#

Bass plays Bass Fig. 3 six times (see bar 35)

(Bm) (A) (F#m) (Bm) (A) (F#m)

44

(Bm) (A) (F#m) (Bm) (A) (F#m) (Bm) (A) (F#m)

49

w/fdbk.

pitch F#

"RACE WITH DEVIL ON SPANISH HIGHWAY"

(Bm) (A) (F#m) (Bm) (A) (F#m)

54

(Bm) (A) (F#m) (Bm) (A) (F#m)

59

(Bm) (A) (F#m) (Bm) (A) (F#m)

63

Gtr. 1

Bass

Bass Fig. 4

end Bass Fig. 4

(Bm) (A) (F#m) (Bm) (A) (F#m)

67

Gtr. 1

Bass plays Bass Fig. 4 (see bar 63)

(Bm) (A) (F#m) (Bm) (A) (F#m) (end half-time feel)

71

Gtr. 1

P.M. P.M. P.M.

Bass

C (2:06)

(♩ = 180)
(F#m)

Gtr. 1
Rhy. Fig. 2

75

P.M. P.M.

Bass

Bass

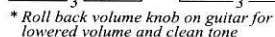
78



Gtr. 1 *(volume lowered)

P.M.

80



Bass

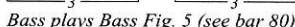
Bass Fig. 5



Gtr. 1 (volume up)

P.M.

84



D 1st Guitar Solo (2:48)

Gtr. 1

Rhy. Fig. 3

P.M.

88

Gtr. 2 

end Rhy. Fig. 3

Gtr. 1

** w/delay effect for two bars.

Bass

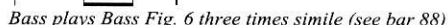
Bass Fig. 6



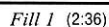
Gtr. 1 plays Rhy. Fig. 3 three times simile (see bar 88)

.Gtr. 2

92

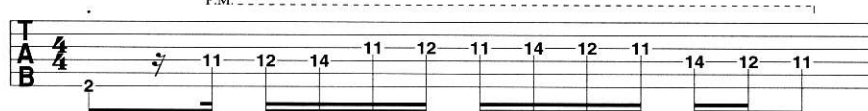


96



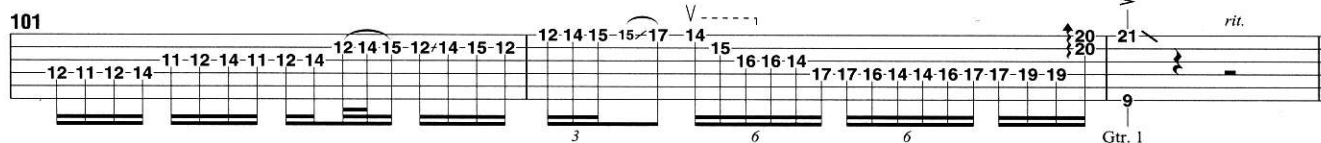
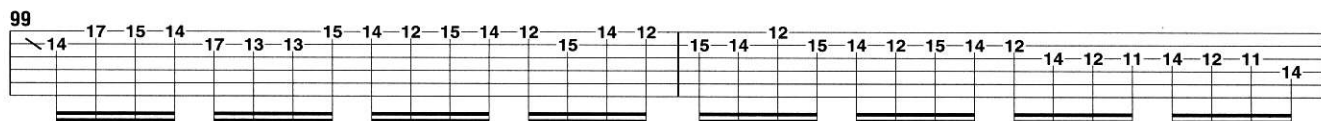
Gtr. 1

P M



"RACE WITH DEVIL ON SPANISH HIGHWAY"

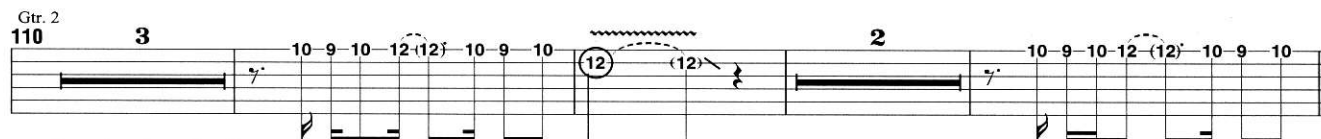
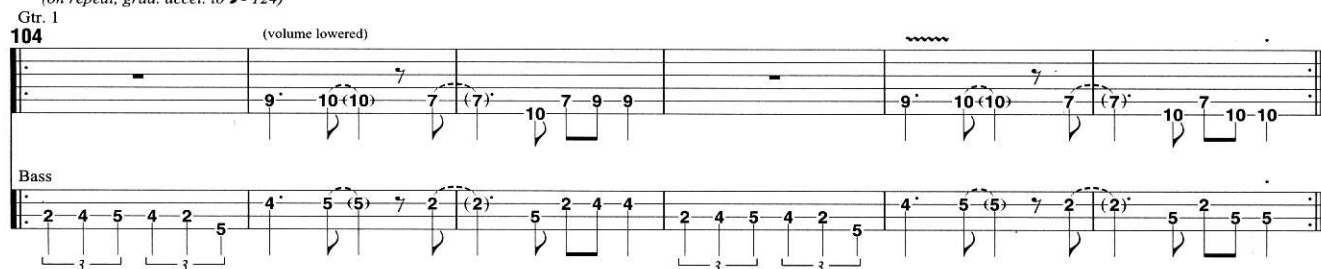
The Pedals That
Make The Tone
www.BossUS.com / tone



E (3:10)

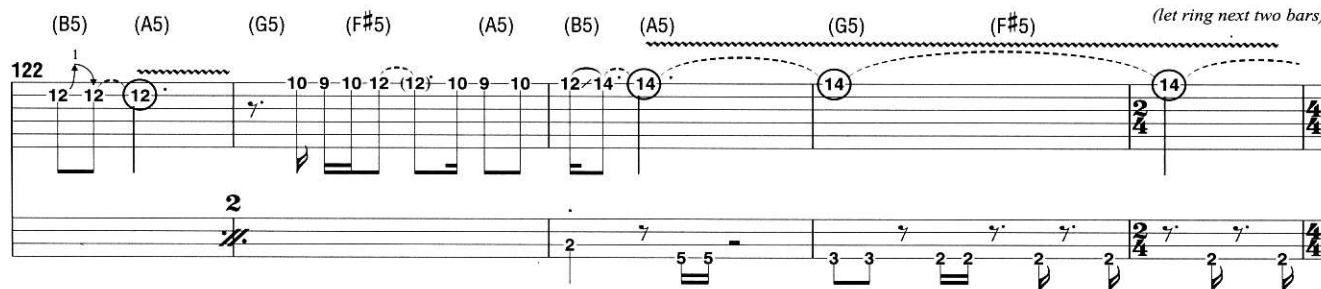
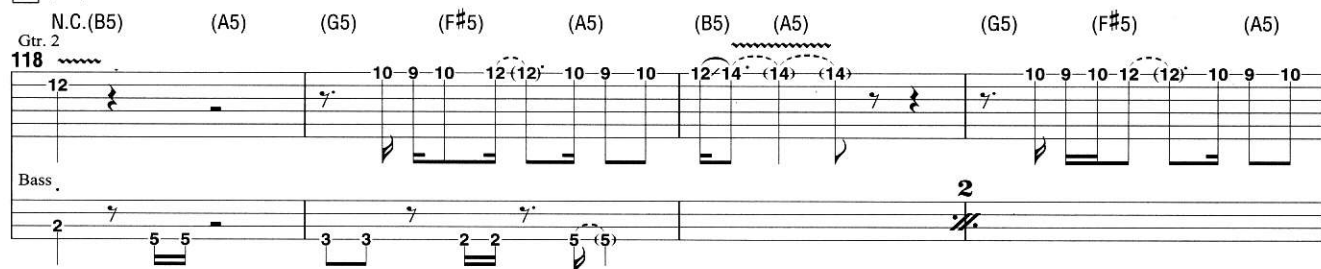
♩ = 112

(on repeat, grad. accel. to ♩ = 124)

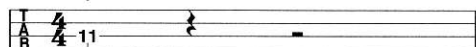


Bass plays Bass Fig. 5 twice simile (see bar 80)

F (3:50)



Bass Fill 1 (3:08)



N.C.

[illegible]

N.C.(F#5)

P.M. _ _ _ _ _

100

129 P.M. P.M.

0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 0 2 X 2 X 0 2

5 5 6 6

131 P.M. -----

Gr. 1 plays Rhy. Fig. 4 eight times (see bar 130)

Gr. 2 ----- P.M. -----

0 2 X 2 X 0 3 2 0 3 2 0 3 2

7 9 7 9 7 8 10 8 7 9

G (4:15)

Gtr. 1 plays Rhy. Fig. 4 eight times (see bar 130)

Gtr. 2

P.M.


Bass Fig. 7

Bass

Bass Fig. 7

2 14

0 2 2 0 2 2 0 2 2

134 P.M. 

Bass plays Bass Fig. 7 seven times (see bar 132)

139 *w/fdbk.*

P.M. _____

pitch: F#

pitch: F#

H (4:37)

N.C.(F#m)

Gtr. 1 plays Rhy. Fig. 1 (see bar 5)

145

15 (15) 14 (14) 12 10 12 12 12 14 14 14

Bass plays Bass Fig. 1 twice simile (see bar 1)

Bass plays Bass Fig. 1 twice simile (see bar 1)

151 Gtr. 1
P.M. _____

Bass substitutes Bass F#ll 2

Bass substitutes Bass Fill 2

N.C.

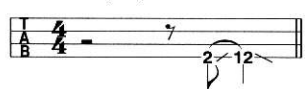
P.M.,

156

The musical notation for exercise 156 consists of a single staff with a series of notes and rests. The notes are marked with fingerings: 11, 14, 12, 11, 12, 11, 14, 12, 11, 14, 12, 11, 11, 14, 12, 11, 12, 11, 14, 12, 11, 14, 12, 11. The notes are grouped into pairs, with rests between them. The exercise is divided into two measures by a vertical line.

Bass plays Bass Fill 3 first time only.

Bass Fill 2 (4:41)



Bass Fill 3 (4:47)



"RACE WITH DEVIL ON SPANISH HIGHWAY"

The Pedals That
Make The Tone
www.BossUS.com tone

158 P.M. 1.

160 P.M. 2.

162 P.M.

164 P.M.

I (5:07)

Gtr. 1 167

Bass

1., 2. 3.

173 (grad. accel. to ♩ = 190)

Gtr. 2

Gtr. 1

Bass Fig. 8

end Bass Fig. 8

J 2nd Guitar Solo (5:31)

Gtr. 2 178

Bass plays Bass Fig. 8 (see bar 173)

Gtr. 2

182

182

Gtr. 2

Bass

Bass Fig. 9

186

186

end Bass Fig. 9

Gtr. 2

190

190

Bass plays Bass Fig. 9 w/ad lib. variation through fade out (see bar 182)

193

193

196

196

200

200

204

204

208

208

(fade out)

Words and Music by **Vincent Abbott, Darrell Abbott, Rex Brown and Philip Anselmo** * Transcribed by **Alex Houton**

G5 G#5 Bb5 A5 F#5 F5 Em A/C# D Bb A G C

"COWBOYS FROM HELL"

[B] Verses (0:50, 1:45)

1. Under the lights where we stand tall
gonna take what's ours to have
(2.) pillage the village trash the scene but
out of the darkness and into the light
N.C.(E5)
P.M.

11 P.M. P.M. P.M. P.M.

Substitute Bass Fill 1 second time (see previous page)

Bass Fill 2

nobody touches us at all They say Showdown shootout
Spread the word throughout the land bad guys wear black
better not take it out on me 'cause a ghost town is found
Sparks fly everywhere in sight from my double-barrel twelve-gauge

13 P.M. P.M.

Spread fear within without I said we're
We're tagged and can't turn back So You see us comin' and you
where your city used to be cage
Can't lock me in your cage

15 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Substitute Bass Fill 2 first and third times (see bar 11)

all together run for cover We're taking over this town

G5 Bb5 A5 G#5 N.C.(E5)

17 P.M. P.M. P.M.

[C] 1st and 2nd Choruses (1:16, 2:10)

Here we come reach for your gun and you better listen tall well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend 'cause
N.C.(E5)

Gtrs. 2 and 3

20 P.M.

Bass plays Bass Fig. 1 twice (see bar 4)

"COWBOYS FROM HELL"

2nd time on 2nd Chorus, skip ahead to **D**

it's been slow
high noon

down below
your doom

Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell

22

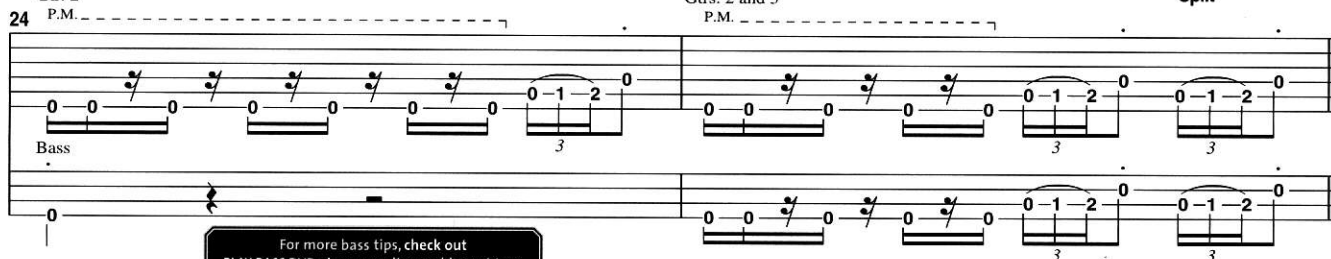


Gtr. 2

24

Gtrs. 2 and 3

Split

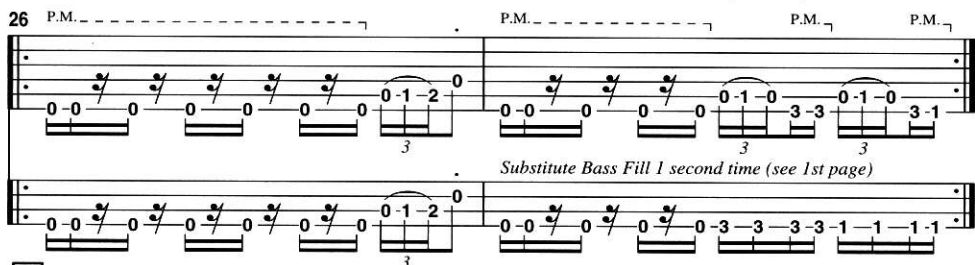


For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

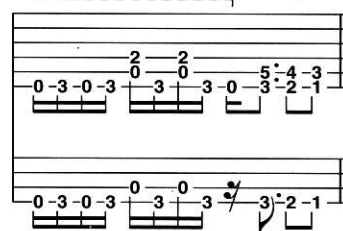
2nd time, go back to **B** 2nd Verse
(2nd time) 2. Oh

D (2:25)

Comin' for you we're the cowboys from
G5 F#5 F5



Substitute Bass Fill 1 second time (see 1st page)



E Guitar Solo (2:27)

hell

Em

C

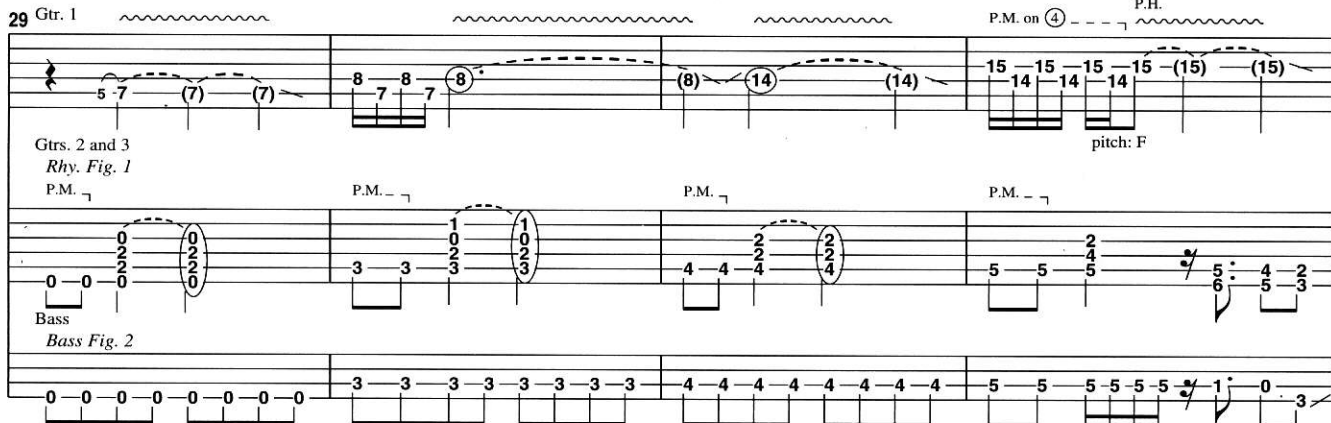
A/C#

D

Bb

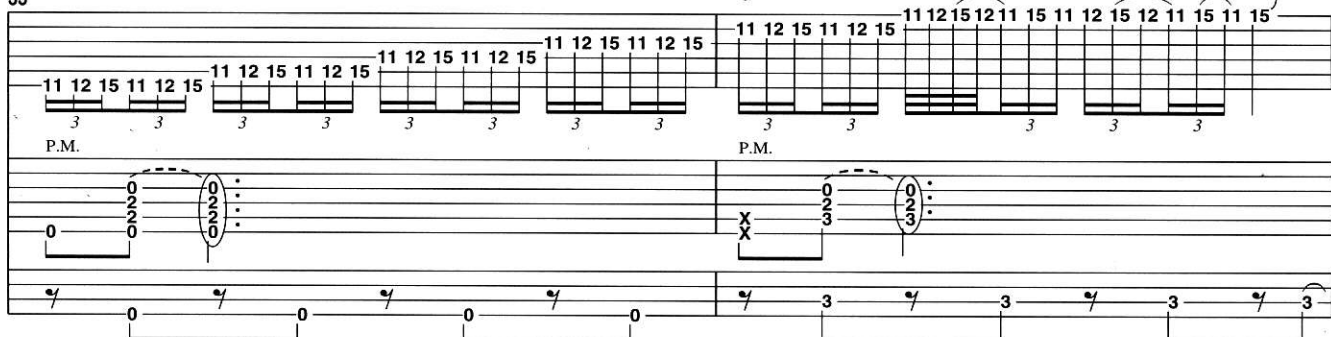
A

G



33 Em

C



The Pedals That Make The Tone

TAB	22	(22)	
	44		

"COWBOYS FROM HELL"

1. 48 slight P.H. 2nd time. 2. slight P.H.

Gtr. 2 plays Riff B (see bar 2)

50 Gtr. 3

*slide fret hand up neck without pressing down on strings

G 3rd Chorus (3:24)

Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend friend 'cause
N.C.(E5)

Gtrs. 2 and 3

54 P.M.

Bass plays Bass Fig. 1 twice (see bar 4)

it's been slow down below
high noon your doom

Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell

56 P.M.

Oh

Gtrs. 2 and 3

Step aside

for the cowboys from hell

go back to F Interlude

58 P.M.

H Outro (3:59)

Uh

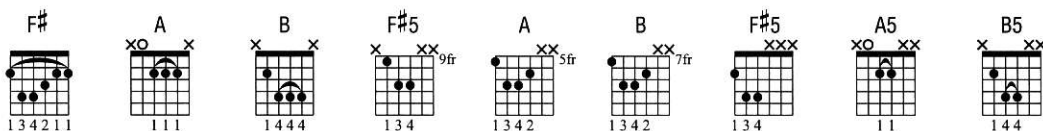
60 P.H. P.M. P.M.



“IN ONE EAR” CAGE THE ELEPHANT

As heard on **CAGE THE ELEPHANT** (RED INK)

Words and Music by Jared Champion, Lincoln Parish, Brad Schultz, Matthew Schultz, Daniel Tichenor and Joseph Stratton * Transcribed by Jeff Perrin



A Intro (0:00)

Moderately ♩ = 84 (♩ = $\frac{3}{4}$)

Grtr. 1 (elec. w/overdrive) Rhy. Fig. 1

Grtr. 2 (elec. w/dist.) Rhy. Fig. 1a

Bass

Chords: F# A B F# A B

Grtr. 1 plays Rhy. Fig. 1 twice simile (see bar 3)

Grtr. 2 let ring -

Bass

Chords: F# A B F# A B

F#5 A

F#5 A

Bass repeats Bass Fig. 1 (see bar 6)

Verses (0:27, 1:12, 2:45)

- #5

Bass plays Bass Fig. 1 twice (see bar 6)

F#5

P.M. _ _ _ _

D Chorus (0:49, 1:35, 2:56)

in one ear and right out the other People talkin' shit but you know I never bother It goes
(2nd time) even though they never

F#5

A5

B5

F#5

A5

B5

Gtr. 2 plays Rhy. Fig. 1a four times simile (see bar 3)

Gtr. 1

14 Rhy. Fig. 4 (repeat previous bar)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

1st time, go back to **B**
3rd time, skip ahead to **I** Outro Chorus

in one ear and right out the other People talkin' shit They can kiss the back of my hand
(3rd time) I'm only playin' music 'cause you know I fuckin' love it It goes

F#5

A5

B5

F#5

A5

B5

E (1:46)

F#5 A

F#5 A

F#5 A

B

A

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 6)

Gtr. 2

F#5 A

F#5 A

F#5 A

B

A

Gtr. 2

F Interlude (1:58)

Riff A until **H**

(F#5)

Gtr. 1

G (2:09)

You hear that you hear what's coming oh you'd better run for the hills

(F#5)

Gtr. 1 plays Riff A simile (see bar 22)

Gtr. 2

26 P.M.-----

Bass

'cause we're coming to your town and we're gonna burn that motherfucker down

Gtr. 1

28

Bass

H Guitar Solo (2:20)

Ah

F#5 A F#5 A F#5 A B A F#5 A F#5 A

Gtr. 1 plays Rhy. Fig. 2 four times simile (see bar 6)

30

Bass plays Bass Fig. 1 four times (see bar 6)

* repeat previous beat

F#5 A B A F#5 A F#5 A F#5 A B A

33

go back to **C** 3rd Verse
3. Here's the

36

I (3:07)

1. in one ear and right out the other People talkin' shit but you know I never bother it goes
in one ear and right out the other People

2. talkin' shit They can kiss the back of my hand

F#5 A B F#5 A B F#5 A5 A B F#5

Gtr. 1 plays Rhy. Fig. 4 four times (see bar 14)

38

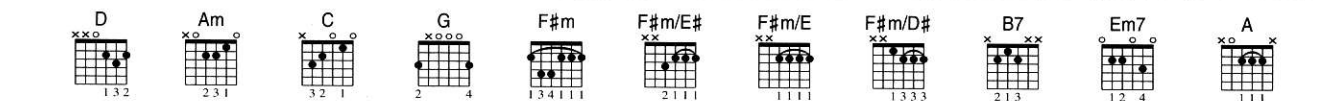
Gtrs. 1 and 2



“LET IT RAIN” ERIC CLAPTON

As heard on **ERIC CLAPTON** (METRO)

Words and Music by **Eric Clapton and Bonnie Bramlett** * Transcribed by **Dave Whitehill** * Bass transcribed by **Matt Scharfglass**



A Intro (0:00)

N.C.(A)

(G/A)

(A)

*Gtrs. 1 (top note), 2 (middle note) and 3 (bottom note)

1

TAB

3-5 5 5 3 5 3 (3) 3- 2/3 3 3-2 3 5 (5) 0 2 2 3 (3) 2

4/6 4/6 7 7 5 6 7/9 4 7 7 7 6 4 5 6 0 2 2 4 4 (4) 2 2

5/7 5/7 7 7 5 7 7/9 5 5 7 9 7 5 6 5 5 7 0 4 4 (4) 0 0

*eecs. w/dist. **slight vibrato throughout

Bass

14-14-14 12-14-14 Bass Fig. 1 12 12 14-14-14 12-14-14

5

TAB

3-5 5 5 3 5 3 (3) 3- 3 3 3-2 3 5 (5) 3 2 (2) 5 *

4/6 4/6 7 7 5 6 7/9 4 7 7 7 6 4 5 6 0 2 2 4 4 (4) 0 0

5/7 5/7 7 7 5 7 7/9 5 5 7 9 7 5 6 5 5 7 0 4 4 (4) 0 0

end Bass Fig. 1 14-14-14 12-14-14 12 12 0 2

*hold throughout next bar

B Verse (0:16, 0:47, 1:53)

rain is falling through the mist of sorrow burning in that surrounded me The

(2.) life was like a desert flower there is nothing in that I sun lack Until

(3.) Now I know the secret there is nothing in that I sun lack

D Am C G D

*Gtrs. 4 (acous.) and 5 (elec. w/overdrive) play simile on repeats

9

TAB

2 2 2 0 1 0 1 0 1 0 1 0 3 3 2 2 2 2 2 2

3 3 3 0 2 2 2 0 2 2 2 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bass

5 5 0 5 5 3 2 0 0 2 0 2 0 2 3 2 0 3 2 4 5 (5) 5 5 5 5 5 5 2 0 2

*composite arrangement

sun I could never found the thaw way away to love the bliss it's that harder lays said around than done me } Let it rain

If I give my love to you you'll surely give it back

D Am C G D

13

TAB

2 2 2 2 0 0 0 0 0 0 0 0 3 3 3 2 2 2 2 2

3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 0 5 4 2 0 (0) 0 2 3 0 2 3 3 2 0 3 2 4 5 (5) 5 5 5 5 5 5 2 0 2

The Pedals That Make The Tone

C Chorus (0:31, 1:03, 2:09)

rain down on me
G D

17

D Gtr. 1

Am

D

Am

C

G

D

Gtr. 3

Gtrs. 4 and 5

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Let it rain

11. 2. Her | 2.

C rain rain C rain

G D G

Gtrs. 4 and 5

23

Bass

D (1:17)

rain

N.C.(A)

Gtr. 1 (top note)

Gtr. 2 (middle note)

Gtr. 3 (bottom note)

(G/A)

(A)

26

30

E Guitar Solo (1:33)

F#m

F#m/E#

F#m/E

F#m/D#

B7

Gtr. 1 (w/reverb and "dark" tone)

34

Gtr. 4

Em7

Gtr. 4 cont. simile (see chord frames at beginning of transcription)

A

Gtr. 1

38

"LET IT RAIN"

go back to **B** 3rd Verse

Em7

A

Em7

A

Gtrs. 2, 3 and 5 repeat bars 38-39 twice

40 Gtr. 1

Measures 40-43: Guitar 1 part. The guitar staff features a melodic line with bends and vibrato. The bass staff provides a steady eighth-note accompaniment.

F (2:20)

C rain G rain D Let it rain Am let it rain D Am Let your love

44

Measures 44-47: Guitar and Bass part. The guitar staff features a melodic line with bends and vibrato. The bass staff provides a steady eighth-note accompaniment.

C rain down on me G D Let it rain Am let it rain D Am let it rain C rain G

48

Measures 48-51: Guitar and Bass part. The guitar staff features a melodic line with bends and vibrato. The bass staff provides a steady eighth-note accompaniment.

G (2:38)

rain (1st time)

N.C.(A)

(G/A)

(A)

Gtrs. 1 (top note), 2 (middle note) and 3 (bottom note)

Riff A

end Riff A

53

Bass

Play Bass Fig. 1 first time (see bar 3)

H **Outro Guitar Solo** (2:54)

A

G

A

Gtrs. 1, 2 and 3 play Riff A 15 times (see bar 53)

Gtr. 4 plays Rhy. Fig. 1 15 times simile (see below)

Gtr. 5

57

Bass

Bass Fig. 2

end Bass Fig. 2

61

Gtr. 5

Bass plays Bass Fig. 2 three times simile (see bar 57)

65

69

73

Gtr. 5

Bass

Bass Fig. 3

end Bass Fig. 3

77

Gtr. 5

Bass plays Bass Fig. 3 eight times simile (see bar 73)

Rhy. Fig. 1 (2:54)

Gtr. 4

A

G

A

T

A

B

*repeat previous chord

The Pedals That Make The Tone



81

(piano solo)

8

G

A

G

92

95

G

A

98

101

G

A

105

(4:33)

G

Gr. 5

109

Bass

A

G

112

21

116

Gtr. 5
1/2

N.C.(A)

Gtr. 4

Gtr. 1

Gtr. 2

Gtr. 3

Bass

119

A7

let ring

(turn down volume knob on gtr.)

P.M.

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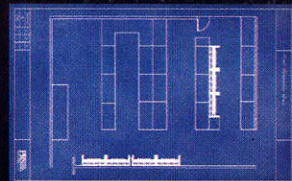
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SOUND

LINE 6 SPIDER VALVE MKII HD100 HEAD AND FBV SHORTBOARD MKII CONTROLLER 140 TAYLOR BARITONE 8-STRING ACOUSTIC-ELECTRIC 142 JET CITY AMPLIFICATION JCA100H 144



STOMP THE STAGE

Dunlop JC95 Jerry Cantrell Signature Cry Baby wah, Dunlop DVP1 Volume Pedal, MXR Micro Chorus and MXR Micro Flanger

* BY CHRIS GILL

BECAUSE JIM DUNLOP makes such a wide variety of pedals sold under different brand names, it's easy to forget that the company is one of today's leading effect pedal manufacturers, offering a full selection of pro-quality, moderately priced effects. In addition to the all-time best-selling Cry Baby wah pedal, Dunlop makes the beloved MXR line of stomp boxes (since 1987) and in 2008 resurrected the Way Huge brand. Currently, Dunlop offers more than 70 effect pedals, including the Jimi Hendrix Authentic Analog Pedal Series, the original Heil Talk Box, various Custom Audio Electronics effects developed by Bob Bradshaw, and numerous artist signature pedals.

Four new pedals from Dunlop—the JC95 Jerry Cantrell Signature Cry Baby wah, Dunlop DVP1 Volume Pedal, and reissues of the MXR M148 Micro Chorus and M152 Micro Flanger—showcase the breadth of the company's current offerings. All of these effects are solid workhorses that gigging musicians will rely on for years onstage and in the studio, yet they're priced low enough for players in garage bands to afford.

FEATURES

THE JC95 JERRY Cantrell Signature Cry Baby wah is the eighth artist and 15th overall wah pedal in the current Cry Baby line. Like Dunlop's other artist signature Cry Baby wahs, it starts out with the familiar Cry Baby chassis but adds a few unique modifications that give it its own distinctive voice. The Cantrell Cry Baby's frequency sweep is more narrowly focused in the midrange (approximately 320Hz to 1,270kHz) than an original Cry Baby, although you can increase the upper-midrange response of the pedal's toe-down position up to 2,070Hz with an adjustable Fine Tune knob. The Cantrell wah looks as unique as its sounds, with an ultracool distressed-brass finish and Alice in Chains star logo embossed in the tread. It can be powered by either a single nine-volt



battery or an optional AC adapter.

With the DVP1, Dunlop has managed to spice up the ordinary, ho-hum volume pedal. Part of the DVP1's appeal is its rugged, industrial-strength styling, from its curvaceous, shiny aluminum chassis to its knobby non-slip tread, which looks like the treads of an off-road tire. Even cooler is its easily accessible tension-adjustment screw, which allows you to make the pedal's action as tight or loose as you want. In addition to the requisite input and output jacks, the DVP1 includes a tuner output to send the guitar's signal

CHIECK

WASHBURN WD 20SC ACOUSTIC-ELECTRIC GUITAR 146 SPIDER CAPO 146 BUGERA V5 TUBE COMBO 148 DIZMARZIO MODEL P PICKUP AND PRE-WIRED REPLACEMENT PICKGUARD 150

SPECS

LIST PRICES

JC95 Jerry Cantrell Signature Cry Baby wah \$264.99; DVP1 volume pedal, \$169.99; MXR Micro Chorus, \$139.99; MXR Micro Flanger, \$154.99
MANUFACTURER
 Dunlop Manufacturing, jimdunlop.com



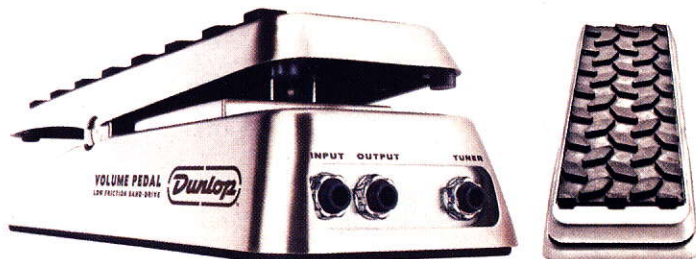
JC95 JERRY CANTRELL SIGNATURE CRY BABY
CONTROLS Fine Tune knob
FOOT SWITCHES Effect on/off
INPUT Mono
OUTPUT Mono
OTHER DC adapter jack



DVP1 VOLUME PEDAL
CONTROLS Volume
INPUT Mono
OUTPUT Mono, tuner
OTHER Tension-adjustment screw

MXR MICRO CHORUS
CONTROLS Rate
FOOTSWITCHES Effect on/off
INPUT Mono
OUTPUT Mono
OTHER Hardwire true bypass, DC adapter jack, on/off LED

MXR MICRO FLANGER
CONTROLS Rate, regeneration
FOOTSWITCHES Effect on/off
INPUT Mono
OUTPUT Mono
OTHER Hardwire true bypass, DC adapter jack, on/off LED



to a tuner, allowing you to tune up with the volume all the way off. The DVP-1 Volume Pedal also features Dunlop's patent-pending Steel Band Drive assembly. Unlike other pedals that use twine—which can break easily and stretches over time—the Steel Band Drive is stable, and Dunlop claims it will last to over three million cycles, well beyond a lifetime of use. Should it fail, it can easily be replaced by the user, no soldering required. Replacement kits will be available, as will different pot values and types, including for active basses acoustic/piezo instruments, and others.

The M148 Micro Chorus and M152 Micro Flanger are accurate reproductions of original MXR pedals from the early Eighties but with a few welcome modern upgrades, like true-bypass circuitry, on/off LEDs and AC adapter

jacks. Both pedals are housed in small Phase 90-style boxes and feature all-analog circuitry, including bucket-brigade integrated circuits that provide thick, warm, rich tones, with no perceptible noise. The Micro Chorus features only one knob for controlling rate, while the Micro Flanger offers rate and regeneration knobs.

PERFORMANCE

WITH ITS PERFECTLY focused mid-range sweep, the JC95 Cantrell Signature wah hits the ideal sweet spot for wah-stomping rockers, with no flabby bass mud (and the volume loss that comes with that) or ear-stinging piercing highs (like that scratchy “Theme from Shaft” wacka-wacka funk). This wah gives you throaty, expressive vocal sounds that work exceptionally well for hard-rocking solos, and it

always keep your guitar's tone big and beefy. I'd recommend painting a stripe on the knurled brass Fine Tune knob to accurately replicate tone settings, unless you always plan on setting the knob all the way on or off.

The volume pedal's action is smoother than a Billy Dee Williams pickup line. Loosening the action with the tension-adjustment screw makes it easy to perform fast swells; tightening it allows you to perfectly hold a desired “in-between” level, with no slippage. This is a great feature, one that Dunlop also incorporated on the ZW45 Zakk Wylde Signature Cry Baby. I'd love to see it on future Cry Babys as well.

The MXR Micro Chorus and Micro Flanger produce a great range of “best-of” chorus and flanging effects with noise-free sound. The Micro Chorus is already preset to the perfect depth setting, and by adjusting the rate control you can dial in a wide variety of tones, including slow swirls, tight doubling and warbling rotating-speaker effects. The Micro Flanger provides a good variety of flanger effects, ranging from slowly evolving sweeps to subtle jet effects to thick, chorus-like tones and warbling Uni-Vibe swirls. The Micro Flanger doesn't create the wild, hollow, metallic tubular tones or deep 747 swooshes that its big brother, the M117R, can, but if you prefer solid, no-nonsense flanging effects, it's a great bargain.

THE BOTTOM LINE

ALL FOUR NEW Dunlop pedals are ruggedly built, sound great and perform essential tasks. All are pro-quality effects that you'll see in many pros' rigs, yet they're so affordably priced that you're just as likely to see them in action at your local dive bar. **SC**



PRO	CON
FOCUSED MIDRANGE WAH (JC95) • ADJUSTABLE TENSION (DVP1) • “GREATEST-HITS” EFFECTS (MXR MICRO CHORUS AND MICRO FLANGER)	LIMITED CONTROLS (MXR MICRO CHORUS AND MICRO FLANGER ONLY)

ON DISC!

HYBRID HEAVEN

Line 6 Spider Valve MkII HD100 and FBV Shortboard MkII foot controller



* BY ERIC KIRKLAND

LINE 6'S SPIDER Series amps have been among the company's most popular amps, offering immediate satisfaction and a uniquely simple but advanced user interface. Line 6 gave the series a twist in 2007 when it teamed up with tube amp legend Reinhold Bogner. The result was the Spider Valve Series of amplifiers, which combined Line 6's latest Spider Series digital preamp and Bogner's tube power amp and preamp stages. The first run of Spider Valve amps became 2008's best-selling tube amp in the United States. Now comes the second-generation of those amps, dubbed the Spider Valve MkII. On my test bench this month is the 100-watt Spider Valve MkII HD100.

FEATURES

THE SPIDER VALVE MkII HD100 is a phenomenal machine that, like its predecessors, lets the user achieve great results quickly and easily while it also allows a level of deep editing for those who want to tweak their tones. For instantaneous fulfillment, guitarists can scroll through the presets, all of which feature names that nod to the artist and/or song that inspired the setting. Once you find a preset you like, you can edit its tone and effects (up to seven parameters are available for each effect) either through the front panel or by connecting the amp to a computer and using Line 6's free MkII editing soft-

ware. Along with the editor, there is also free firmware update available that adds an additional 28 effects to the amp, which can then be accessed either with or without the editor. Your settings can be saved into four channels, accessible through the front panel and an optional Line 6 foot controller, such as the FBV2, FBV Express MkII or FBV Shortboard MkII. If you want to create your own presets from scratch or operate the amp outside of Line 6's presets, simply touch the manual button on the amp's face, and away you go.

The HD100 has 16 amp models sampled from some of the most classic American, British and European amplifiers. Basic controls include drive, bass, middle, treble, channel volume, reverb, presence and master. The three effect knobs on the front panel allow you to quickly sweep through different levels of distortion, modulation and delay effects. There's also an onboard tuner, a tap tempo button for delay times and a Quick Loop button for recording loops on the fly.

In conjunction with the HD100, I tested the FBV Shortboard MkII foot controller. The sensibly designed device gives guitarists convenient remote access to the tuner, presets, effects, amplifiers, wah and volume.

PERFORMANCE

GIVEN THE DEPTH of this amp, there's no way to touch on every aspect of its features in a review of this length. But suffice to say that Line 6's digital recreations are the most accurate and

detailed models ever built into a guitar amp, and that the depth of editing and control on offer here is amazing. It could easily take a user years to discover the practically endless array of amp tones, effect textures and sonic soundscapes that are possible with the HD100.

While Line 6's digital genius is the first stage of tone creation, Bogner's impeccable, 6L6-based, all-tube power section and 12AX7 preamp tubes are what bring all of these tones to life and bridge the gap between digital simulation and real tube tone. Line 6's distorted tones have always been superb, but in the past the clean models left something to be desired. The addition of Bogner's tube power amp and preamp sections have all but resolved that issue, creating warm, true-to-life tweed and blackface amp tones.

Overdriven and heavily distorted tones are also much clearer, harmonically richer and rounder. For instance, the Marshall "Plexi" and Mesa Rectifier settings are now practically free of any digital artifacts. You hear and feel the amp models breathe through the Spider Valve MkII HD100. The response of this amp is also monumentally improved with the addition of tubes. It doesn't quite capture the intricacies of an all-tube, analog amplifier, but it's a dramatic improvement.

THE BOTTOM LINE

LINE 6'S SPIDER Valve MkII HD100 represents a perfect marriage of digital and analog technologies. The digital preamp is intuitive to operate and loaded with 16 amp models, numerous effects and 128 user presets, while Bogner's all-tube power amp and tube-driven preamp alchemically morph these digitally born models into organic tones. Add to that the extensive remote control offered by the optional FBV Shortboard MkII foot controller, and you've got one amazing and compact guitar rig. **SC**



SPECS

LIST PRICES Spider Valve MkII HD100 head, \$1,289.99; FBV Shortboard MkII foot controller, \$279.99
MANUFACTURER Line 6, Inc., line6.com
POWER OUTPUT 100 watts, all tube, Bogner designed
CHANNELS Four, 128 User Presets
TUBES Four 6L6s, Two 12AX7s
CONTROLS Amp model; drive; bass; mid; treble; channel volume reverb; presence; master; three sweepable Smart FX controls for distortion/wah/pitch; chorus/flange/phaser/tremolo, delay/tape echo/sweep echo; individual buttons for Manual mode; four channels; tap tempo; quick loop; preset edit and preset scroll; power and standby toggle switches
COVERING Black tolex
FOOTSWITCH (Optional) FBV Shortboard MkII 13-button foot controller



*PRO	-CON
MIND-BLOWING LIST OF FEATURES •SIMPLE BUT DEEP CONTROLS •AMAZING TUBE TONE	LOW VOLUME LEVELS DO NOT REVEAL THE TUBES' WARMEST TONES

BLUE STAR

Jet City Amplification JCA100H head



* BY ERIC KIRKLAND

JET CITY AMPLIFICATION'S JCA20H head wowed me when I reviewed it for the January 2010 issue. Built in China and designed by famed amp builder Mike Soldano, that single-channel 20-watt head delivers lively clean tones and a searing overdrive signature that was clearly inspired by Soldano's legendary SLO-100 amp.

Jet City's supercharged follow-up is the new JCA100H, a two-channel 100-watt heavyweight that soars with an entirely unique voice. Where the JCA20H performs like a bargain-priced baby SLO-100, the high-power JCA100H revs with a raunchier, British-style voice and a wider range of gain, while still being capable of roaring with the SLO-100's turbinelike swirl of harmonic overdrive.

FEATURES

JET CITY AMPS are built for real-world performance, rather than bedroom tweaking. So while they are not chock-full of circuit-complicating features, their purpose-built, short signal paths tap into some of the purest and most responsive tube tones in this price range. Don't think that the low price and Chinese-build equates to lesser parts and quality. Soldano spent a great deal of time specifying custom-

wound transformers, a 16-gauge cold-rolled steel chassis, flawless traces and a heavy-duty circuit board. Two pairs of 6L6s generate this Jet's high-flying 100 watts, and five 12AX7s handle the preamp's gain and equalization needs.

The Normal and Overdrive channels share the bass, middle, treble and presence controls, but each benefits from its own gain and master attenuators. Because the interactive EQ controls are useable through their entire range and both channels deliver a similar tonality, the sharing of EQ controls isn't a shortcoming. However, stomping the supplied footswitch is the only way to switch between channels—there's no front-panel feature for channel switching. Still, this amp is intended for live performance and studio work, not low-volume bull sessions, so the design rationale is justified. The effect loop is tube-buffered to maximize its clarity and natural tone with either pedals or rack gear.

PERFORMANCE

AS WITH ALL of Soldano's designs, the input is very sensitive to differences in voltage and impedance. This equates to an amplifier that unveils each guitar's tonal and dynamic characteristics. Using a custom Jackson Soloist with medium-output humbuckers in the Normal channel resulted in high-

GG
TOUCH-SENSITIVE PUNCH, BRIT-STYLE MIDRANGE THRUST AND HEALTHY LOW-END PRESENCE CULMINATE IN DISTINCTIVE TONES.



QUALITY & DESIGN

SPECS

LIST PRICE JCA100H head, \$999.99

MANUFACTURER Jet City Amplification, jetcityamplification.com

POWER OUTPUT 100 Watts, All-Tube

CHANNELS Two, Normal and Overdrive

TUBE COMPLEMENT Four 6L6s, Five 12AX7s

FEATURES Single instrument input jack, power and standby toggle switches, tube-buffered effect loop, footswitch jack; two four-ohm, two eight-ohm and one 16-ohm speaker jacks; interactive EQ controls

CONTROLS Separate preamp gain and master controls for both channels; Normal and Overdrive channels share bass, middle, treble and presence controls

COVERING Black and blue Tolex

FOOTSWITCH Included, One-button, Selects Channels

octane, edgy clean tones. Expectedly, my high-powered, EMG-equipped ESP drove the Normal channel further into a thick overdrive, no matter where I set the channel's gain level. I didn't completely unlock the Jet City's bristling, treble-rich cleans until I used guitars with true, low-output single-coils or P90 pickups. Guitarists who are accustomed to compressed input stages may not like how the JCA100H illuminates differences in guitar wood, hardware and pickups, but others will find the amp's transparency inspiring. I played for hours in this one channel, reveling in how the amp's gain and volume responded to my touch and attack.

The Overdrive channel quickly saturates with all pickups, regardless of gain settings. But as a credit to the amp's design and clarity, each guitar's natural tone shines through in every note. Sustain is more than ample and, like the Normal channel, mostly controlled by the player's touch. Fans of the SLO-100's upper-midrange brilliance and scintillating treble will recognize this channel's performance, even though the JCA100H's 6L6s produce noticeably more robust low mids and odd-order harmonics. Although its clarity and lack of thick bass aren't necessarily ideal for contemporary metal tones, any other genre of player will probably appreciate this classic style of high-gain.

THE BOTTOM LINE

JET CITY'S JCA100H is more than just a high-powered version of the company's other amps. Its touch-sensitive punch, Brit-style midrange thrust and healthy low-end presence culminate in distinctive tones. And with two channels available at the touch of a toe, players can instantly switch from tantalizing clean/crunch settings to a respectable version of the mighty SLO-100's high gain. **SC**



•PRO	•CON
TWO CHANNELS • EXTREMELY SENSITIVE TO TOUCH • TRANSPARENT TUBE TONES	NO REVERB • NO FRONT-PANEL CHANNEL SELECTOR • DOES NOT HAVE MULTIPLE POWER-LEVEL SWITCH

BURN NOTICE

Washburn WD 20SCE acoustic-electric guitar

* BY CHRIS GILL

ECONOMIC TIMES MAY be extremely tough, but that doesn't mean you have to put off the purchase of a fine acoustic guitar until the next decade (or lifetime). Today's guitar companies are producing a variety of instruments that provide cash-strapped players with incredible value. The Washburn WD 20SCE acoustic-electric model is a perfect example, providing a variety of upscale features, like a solid spruce top and a Fishman preamp/pickup system, at a low street price that even the most down-and-out guitarist can afford.

FEATURES

THOUGH IT LISTS at around \$500, the WD 20SCE looks much more expensive, thanks to its attractive solid spruce top, satin-finished mahogany neck, rosewood back and sides, distinctive rosette pattern, and bound body, neck and headstock. These are further embellished through the inclusion of a bone nut and compensated saddle, die-cast chrome tuners, and a stylish rosewood headstock overlay adorned with tasteful inlays. These features alone make the WD 20SCE worth every penny of its price, but to top it off Washburn has equipped the guitar with a Fishman Isys+ preamp/pickup system, which features a chromatic tuner, a phase switch, and volume, bass and treble controls.

Construction is excellent, and the traditional dreadnought body shape features a tasteful cutaway that provides easy access to the upper frets without detracting from the guitar's full, deep sound.

PERFORMANCE

DELIVERING CLASSIC DREADNOUGHT tone with rich bass, warm mids and sparkling treble, the WD 20SCE sounds as good as it looks. The Fishman Isys+ system preserves the guitar's warm and natural tone, and the EQ controls let you dial back the bass and boost the treble for razor-sharp rock rhythms that cut through a dense electric mix.

My test guitar had a near-perfect setup right out of the box. Electric rockers will appreciate the extremely comfortable flat neck profile, wide nut, moderately low action and medium-profile frets that make the guitar play almost as fast as a solidbody shred machine. With the exception of a few minor cosmetic imperfections in the spruce top and internal wiring that flaps around inside the body when the guitar is moved aggressively, the WD 20SCE compares quite favorably with other acoustic-electrics costing three to four times as much.

THE BOTTOM LINE

THE WD 20SCE has been a mainstay in the Washburn acoustic line for many years, and for good reason—it's one of the best values on the market for players looking for an acoustic-electric that sounds, looks and plays like a much more expensive instrument. **SC**

+PRO	-CON
CLASSIC DREADNOUGHT TONE • ELECTRIC-LIKE PLAYABILITY • FULL-FEATURED FISHMAN ELECTRONICS	LOOSE INTERNAL WIRING • MINOR GRAIN BLEMISH ON TOP

SPECS

LIST PRICE \$533.90
MANUFACTURER Washburn Guitars, washburn.com
BODY Solid Sitka spruce top, rosewood back and sides
NECK Mahogany
NUT 1 5/8 inches
FINGERBOARD Rosewood
FRETS 20
BRIDGE Rosewood with bone saddle
TUNERS Chrome-plated die-cast
ELECTRONICS Fishman Isys+ with tuner

ON DISC!



BUZZ BIN NEW, HIP AND UNDER THE RADAR

SPIDER CAPO

WHILE A TRADITIONAL full or partial capo may function similarly to an additional finger, the new Spider Capo is like having an additional fretting hand. Featuring individual clamps for each string that players can activate quickly with a lever action, the Spider Capo enables a wide variety of capoed- and open-string configurations to give guitarists exciting new

creative possibilities. Whereas a traditional capo limits the fretboard only to notes above the capo, the Spider Capo allows guitarists to fret notes on the unclamped strings behind, above or even at the fret where the capo is placed.

The Spider Capo consists of a leather-padded fretboard clamp and six individual string clamps. The spacing of the fretboard clamp and each capo clamp is

fully adjustable to accommodate fretboards of any width as well as any string spacing. The Spider Capo was initially designed for playing DADGAD, open G and similar style tunings without having to retune the guitar or learn new chord voicings and scale patterns, but it also provides unique configurations that make it easy to play pedal tones and unorthodox chords.

—Chris Gill

SPECS

LIST PRICE \$39.95
MANUFACTURER Creative Tunings Inc., spidercapo.com



SMALL FRYER

Bugera V5 tube combo amp



* BY CHRIS GILL

THE MARKET IS overflowing with little tube amps that offer sound and features similar to big amps, but manufacturers are starting to realize that many guitarists still appreciate the distinct sound and unique character of a low-watt tube amp with a tiny speaker and relatively few controls. For decades guitarists have created extremely cool sounds in the studio by cranking up these little wonders, which overdrive gloriously when the tubes are pushed hard and the tiny speaker gets a good workout.

The Bugera V5 is a five-watt combo with an eight-inch speaker that's proud to be a small amp. While it offers a few more features than the average vintage little screamer, the V5 delivers the attitude and character that small-combo aficionados love, which makes it a cool studio tool and a truly inspirational practice amp.

FEATURES

POWERED BY ONE EL84 power tube and a single 12AX7 preamp tube, the V5 delivers a maximum five watts of output power. An attenuator switch lets you select five, one or 0.1 watts of output so you can enjoy the V5's clean and overdrive tones at various volume levels. The controls are a little



THE V5 IS A BOLD-SOUNDING ADDITION TO THE LEGACY OF THE VASTLY UNDERRATED SMALL TUBE COMBO.

more advanced than what you'll normally find on a five-watt tube combo, consisting of gain, volume, tone and a level control for the built-in digital-reverb circuit. In addition to a single 1/4-inch instrument input, the amp provides a 1/4-inch headphone jack that instantly bypasses the

PERFORMANCE

DESPIITE HAVING RELATIVELY limited tone and gain controls, the V5 provides everything from sparkling, sharp clean tones to raunchy, aggressive overdrive with all the desirable character and attractive charm of a vintage low-powered combo. The eight-inch speaker delivers a fat, focused midrange growl that sounds absolutely huge when properly miked in the studio. The attenuator's 0.1-watt setting pumps out glorious overdrive at a volume just above conversation level, and at a full five watts it's impressively loud. The digital reverb's smooth, lush decay is more elegant and refined than that of many reverb pedals in the V5's price range.

THE BOTTOM LINE

THE BUGERA V5 is a bold-sounding addition to the proud legacy of the vastly underrated small tube combo. For practice and studio applications, you'll be hard-pressed to find better bang for your buck. **SC**



SPECS

LIST PRICE \$219.99
MANUFACTURER Bugera Amps, bugera-amps.com
OUTPUT Five, one or 0.1 watts
TUBES EL84 (power), 12AX7 (preamp)
SPEAKER Bugera eight-inch 30-watt four-ohm
CHANNELS One
FRONT PANEL 1/4-inch input jack, gain, tone, volume, reverb, power on/off
REAR PANEL 1/4-inch headphone jack; five, one or 0.1-watt attenuator switch; four-ohm speaker output jack



NEW EQ

WHAT'S NEW & COOL



PRITCHARD AMPS

SWORD OF SATORI

The Sword of Satori is a solid-state amplifier with plenty of world-class tones that are easily dialed in. It features two channels with a six-voice rotary knob per channel. A unique Watts control lets the user dial the output wattage from 60 watts undistorted to a max of 180 watts of peak distorted power. The amp is available in red tolex with two 12-inch Jensen Blackbird Alnico speakers.

LIST PRICE: \$9,000.00

Pritchard Amps, pritchardamps.com



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The new ProStageGear amp and speaker cabinet cases are available to fit many popular guitar amplifier sizes, and they meet or exceed all current ATA specifications. This introductory line of cases includes four sizes for various popular combo amps, one head case and a universal fit 4x12 speaker cabinet case. All ProStageGear amp cases are constructed with 3/8-inch composite plywood and laminate panels and are fully lined with 3/8-inch heavy-duty rubberized foam to protect and cushion equipment. Also featured are heavy-duty fully recessed hardware, tongue-and-groove aluminum extrusions and chromed-steel ball corners as well as four premium 4 1/2-inch casters, two with wheel locks.

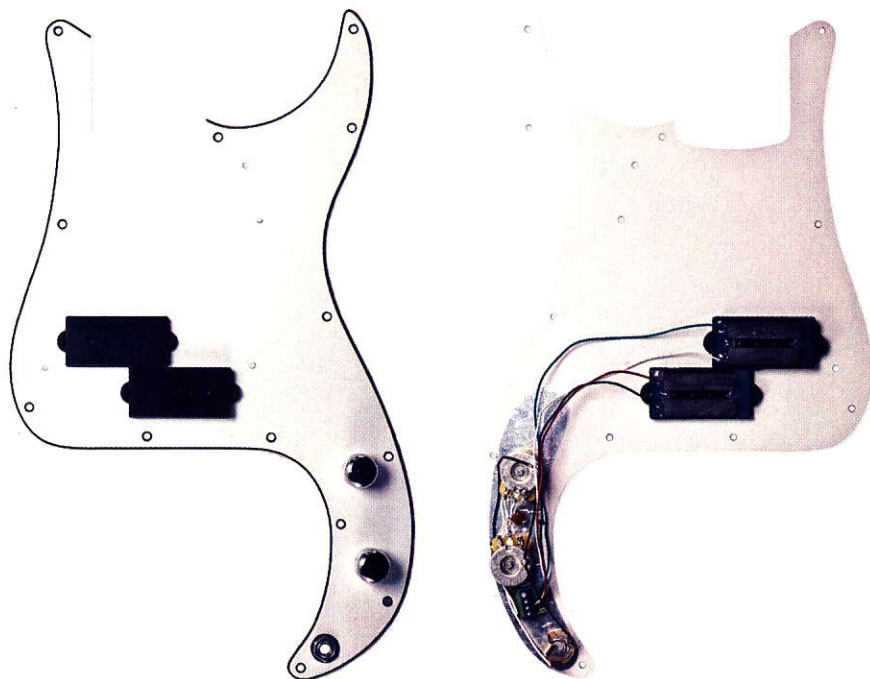
LIST PRICES: \$239.95-\$429.95

ProStageGear, prostagegear.com

*PRO	-CON
ATTENUATOR FEATURE • COOL TUBE OVERDRIVE • SMOOTH REVERB • VERY INEXPENSIVE	NONE

WIRED FOR PRECISION

DiMarzio Model P pickup and Pre-wired Replacement Pickguard



* BY ED FRIEDLAND

ONE OF THE easiest ways to change the fundamental character of an electric bass is to install a new pickup in it. With so many manufacturers cranking out aftermarket replacements, it's possible to explore a wide range of tonal options for virtually any instrument. While swapping out pickups is not a difficult operation, many people are intimidated by the prospect of firing up the soldering iron and digging into the electronics of their treasured ax.

DiMarzio is one pickup maker that has responded to this sentiment by offering prewired setups and modular systems that make installing a new pickup much easier than it used to be. DiMarzio's new prewired pickguard for P Bass and prewired control plate for J Bass instruments are designed to simplify the process of installing pickups such as its P- and J-style units, which have long been favorites of bassists, thanks to their high output and aggressive tone signature. I figured this was a good opportunity to breathe new life into my P Bass.

FEATURES

DIMARZIO'S PRE-WIRED Replacement Pickguard for P Bass comes mounted

on a standard, three-ply Precision Bass-style pickguard, available in white (white/black/white) or black (black/white/black). The volume and tone pots are made by CTS, the industry standard, and both feature 250K values with a modified audio taper designed by DiMarzio. Instead of going with the typical .047mF capacitor for the pots, DiMarzio chose a .033mF, which sets the roll-off frequency slightly higher. The end result is that more midrange frequencies are left intact as you roll back the tone control. A Switchcraft input jack is also prewired to the pots, and a simple three-screw harness allows you to connect all the wires with a small flathead screwdriver (included). No soldering is required.

The pickguard will fit any of DiMarzio's Precision-style pickups, and it is offered with either the Model P or Split P pickup. For my review, I chose the venerable Model P, one of the most popular replacement pickups since its introduction in 1977. The Model P uses ceramic magnets, which give it a more forward-leaning tone than the vintage sound of Alnico V magnets. The individual pole pieces are adjustable with an allen wrench, which allows you to fine-tune the pickup response for each string.

PERFORMANCE

THE FIRST ORDER of business was to get the old pickup (a Nordstrand NP-4) and pickguard off the bass. As this particular bass, a 1988 Fender MIJ P bass, has a small tunnel routed for the pickup wires to pass through to the control cavity (like on the older Fenders), it was necessary to disconnect them from the pots in order to take the pickup out of the bass. I also had to disconnect the ground wire from the bridge. A couple of well-placed snips with a wire cutter did the trick.

Once the bass was stripped, I installed the Model P pickup into the pickup cut out, threading the wires through the hole to the control cavity. The included mounting screws were black to match the pole pieces and plastic cover (the Model P is also available with ivory covers). All that was left to do was connect the pickups to the wiring harness. The wiring diagram made it relatively idiot-proof—but don't forget to connect the bridge ground wire, or the pickup will buzz. After the wires were connected, I screwed the pickguard back onto the bass, and everything worked perfectly.

With my bass plugged in, the tonal differences between the Nordstrand and the DiMarzio were obvious. This is not a case for one being better than the other, as each has unique qualities. The Nordy is a faithful update of the vintage P Bass tone, with a rounded bark and smooth response—it was a big improvement over the stock pickup. But the DiMarzio jumps out with increased gain and a more aggressive profile. I'm not suggesting that louder is better, but you certainly do notice it right away. And aggressive does not necessarily mean rude—the Model P has an assertive voice, with warmth and roundness. The low midrange punch is accentuated and grabs its rightful place in the mix.

THE BOTTOM LINE

THE DIMARZIO MODEL P combined with the Pre-wired Replacement Pickguard is an easy way to give your P Bass an authoritative voice, and it's available in any color you want—as long as it's black, or white. **BC**



SPECS

LIST PRICE \$195.00
MANUFACTURER
 DiMarzio, dimarzio.com
PICKUPS Split-coil
 Precision-style, ceramic magnets
CONTROLS Volume, Tone, CTS 250k pots
PICKGUARD White or black three-ply



*PRO

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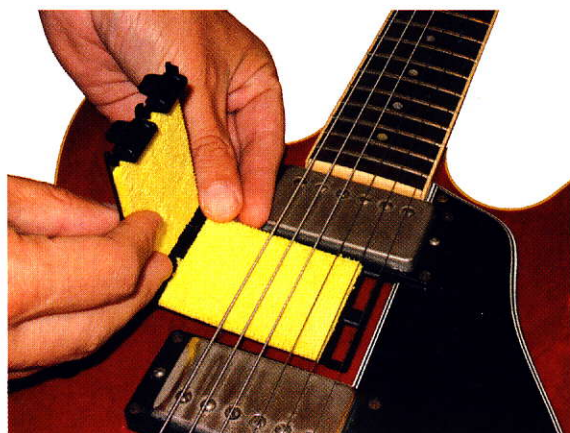
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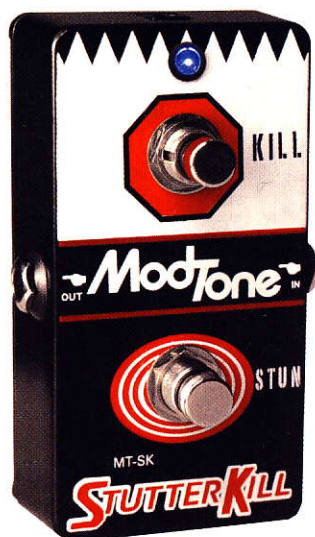
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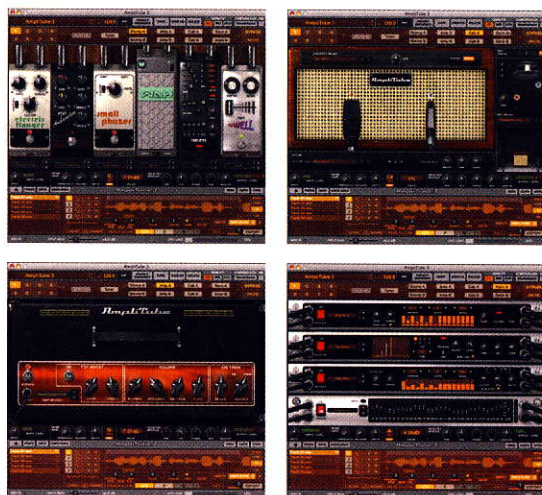


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Don't fake it...SNAKE it!!!

(continued from page 42)

knows what the finished product should be. He's incredible.

GW The record doesn't feel overproduced or fussed over. I don't hear 30 overdubbed guitars and all kinds of bells and whistles. The overall impact is very immediate and direct.

SATRIANI "Immediate"—I like that. Yeah, that was definitely the plan. See, like I said, these aren't my usual songs, but they're all meant to evoke a visceral emotional response from the listener. So yeah, that immediacy, that lack of overproduction...that's what I was going for.

GW Going into this record, what were your goals as a guitarist?

SATRIANI Well, like we discussed, I really want-

ed to reach people, and I wanted to reach them in a way that I never did before. It had nothing to do with technique or "Hey, check out these licks I've been working on," or any of that kind of thing. It went way beyond that. This time, I wanted to really grab hold of people in a very powerful way. [pauses and chuckles] I know that might sound corny, but it's the truth.

GW It's certainly understandable. You went through a very emotional time with the death of your mother. If that hadn't happened, do you feel you would have made a different kind of record?

SATRIANI Yeah. Absolutely. I don't know what kind, but it wouldn't have been this record. It wouldn't have had "Littleworth Lane" or "Two Sides to Every Story." I can tell you that. You

know, whenever you go through an event like that, it changes you profoundly. And to try to ignore that, to say to myself, No, I'm supposed to make a "happy" kind of record because that's what I do, it would have been a lie. Her death...it still feels strange to talk about her in the past tense...it impacted the whole record. Which isn't to say it's a mournful album, but it's one from the heart. As a writer and certainly as a guitar player, it made me try to do more with less.

In the past, I probably would've floored everything a bit more. This time, I was really looking at the songs and searching for the spaces and saying, "Did I say it here? Do I need to put in more? Has the message come through?" I was applying a bit more restraint as a guitarist, but hopefully in a way that allows the songs to work the way they're intended.

GW When you say "restraint," that shouldn't be mistaken for "holding back."

SATRIANI No, because "holding back" implies something totally different. What I was trying to do was get more bang for the buck. I was trying to play less and say more, so in that way, I wasn't trying to hold back. In fact, I was trying to give more. But again, I wanted to make as honest a record as I could, and I think that's established from the very first song, "Premonition."

It's interesting, because without me even thinking about it as I wrote it—and that song, too, started out as a potential Chickenfoot song—it served as the perfect album opener. Originally, it didn't have such a dark, minor-key melody; I rewrote it and explored the ominous nature of it all. I do a bit of shredding on it—

GW Oh! There's that word—"shred." [laughs]

SATRIANI [laughs] Yeah, well, it just needed to build. I was thinking for a second, Ooh, too many notes. But Mike Fraser said, "I'm using that pass, Joe. That's the one."

GW It has a great breakdown section, that gritty little riff.

SATRIANI Thanks. That, too, was left over from when I thought it was going to be a Chickenfoot song. Those kinds of parts work well for that band.

GW Your guitar tone on "Premonition," and on a lot of the songs, in fact, is very different than on your previous albums. It's fatter, in some ways.

SATRIANI It is. I was trying to get away from what I had done in the past. Although I was still trying to sound like myself. I didn't want to sound like somebody else entirely. But part of that, too, was just serving the nature of the composition and giving it what it needed. Because the song is called "Premonition," it called for something heavier, fatter, more...dangerous.

GW Going back to shredding, you pull out the stops on "God Is Crying."

SATRIANI Yeah, I do. That song is just an explosion of emotion, really. I know



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this sounds all heavy, but I was thinking about God—the whole concept of God, actually. Where is he? Why do we need him? So many questions. And then I started thinking...see, this is going to sound so heavy...but I started to think, What would happen if God came down to earth? Not just as a spirit, but really came down here physically and walked around and took a look at what we've done to the world. And all I could think was, he would cry. He wouldn't be too pleased at what we'd done with the planet.

Anyway, musically, it's got some big rock moments, but they're not there for superficial impact; they're there for real drama. That's going to be an amazing song to play live.

GW Tell me about "Dream Song" and how it actually came to you in a dream.

SATRIANI That was amazing. I was having a dream, and in the dream was this song. I wasn't playing the song in the dream, but I could hear the song—it was all right there, pretty much complete. I woke up and told my wife, Rubina, "I just dreamed a whole song. I have to go downstairs and work on it right now." And that's what I did. I started with the melody and the chord changes and the groove—Pro Tools is great!—and then I put on a gritty rhythm part. The wah-wah guitar opener that floats through the tune came later. I tried to not make it so "Shaft"-like; I knew I had to come up with a different kind of pattern. I thought it was just

an opener, but Mike Fraser convinced me to keep it going.

GW "Solitude" is gorgeous. It sounds like you're playing an acoustic, and there's a great room ambience.

SATRIANI [laughs] Yeah, it does sound like that, but it's not. I'm playing an Ibanez JS2400—the very first one, the prototype—straight into the Millennia STT-1 [preamp], and I recorded it right into Pro Tools. It's an incredible sound. The Mo' Joe [bridge] pickup is remarkable; it has so much depth to it. I did two passes of the song, and then I got the right take. It's just me using three or four right-hand fingers lightly picking—there's no tapping or anything like that. Again, and I keep going back to this, but it's me trying to be economical and saying what I need to say.

I was working on this song called "Heartbeats," and I was at something of a low point. "Solitude" was supposed to be the intro to "Heartbeats," but I got into Skywalker [Studios] with the band and "Heartbeats" just wouldn't work—everybody felt a little funny about it. But I didn't want to lose the intro, so it became apparent to me and to everybody else that "Solitude" could stand on its own. Mike Keneally said it first, and then everybody else went, "Yeah!" I was a little nervous about it; I thought it was too naked and unadorned, but everybody fell in love with it and made me realize that it worked all by itself. This is a record where I was really taking some chances. Sometimes that's a scary place, but oftentimes that's where you have the greatest victories.

GW Which leads me back to "Littleworth Lane" and "Two Sides to Every Story." The first is pure blues, and on the second you're playing in a very jazzy, George Benson-ish fashion.

SATRIANI But George Benson would never play that middle section, which is more...I don't know...Pink Floyd-y meets Hendrix, because it goes into a minor key. I was just over the moon at how well those turned out. "Two Sides to Every Story" had some rhythm guitars and a solo and some Moog that I had already done, so as a band we had to play around it. We didn't have to work on it very long, though, and the take that the band did live was the one we went with. Which is pretty remarkable. Finding rock musicians who can relax and play in that kind of time signature and sound at ease—that's really something. This is a very special group of guys.

As far as "Littleworth Lane" goes, the melody guitars and the rhythm and the organ I had already recorded at home, so Mike was playing live piano, Allen live bass, Jeff was on live drums, and I played acoustic guitar. That's how we tracked that one. It was a difficult song to get right. It's a powerful song, but nobody wanted to overplay it. Getting the right take that wasn't heavy handed was key.

GW Let's go back to "Wind in the Trees."

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Like the last two you mentioned, it's very reflective on a personal level, but musically you went pretty crazy with it.

SATRIANI [laughs] I did. It's a funny story. I got a call from my manager, Mick Brigden, and we started talking about popular artists and how prevalent Auto-Tune was. Then he just said, "Have you ever played your guitar through Auto-Tune, Joe?" And I told him I did on a few occasions, but nobody really noticed it. But that got me thinking: Well, what if I really went nuts with Auto-Tune? It's like a contrarian view—because so many people have a negative view of Auto-Tune, I decided to embrace it. So I put the guitar through Auto-Tune, and I turned it to the most radical, full-on setting,

and I used it as an effect. As I played the song I used the vibrato bar, and what would happen was, Auto-Tune, which was tuned to E \flat , was "fixing" what I was playing, so I got this incredible effect, which really does sound like tree branches scraping against a house or windows. It's wild! Sometimes the most innocent of ideas presents you with an opportunity to try something cool.

But yes, as you mentioned, it's a very personal song, too. I remember when I was growing up how I used to love to look out my window in my bedroom in Long Island. It's such a wistful memory, but I always loved watching the trees blow around in the wind and the sound they would make. Some things just stay

with you, you know? [laughs] It's funny to think that a memory like that would wind up one day with me playing my guitar through Auto-Tune!

GW What guitars did you use on the album? Were there a lot?

SATRIANI Not too many. My main guitars were the JS2400. Plus, I used an orange prototype of that guitar with an alder body, which has more of an upper midrange to it. The hallmark of the JS line, however, is the basswood body, which is more balanced tonally. I also used a blue Ibanez Strat-type prototype. I played that guitar on the Hendrix tour, but I don't know if we're going to go into production with it. The one acoustic that I used on "Littleworth Lane" was a 1948 Martin 000-41. And I used a JS1200 with a Sustiniac pickup on the solos to "Wind in the Trees" and "Dream Song."

I was very intrigued by the Sustiniac, but I didn't want to sound like other guitarists who have done so many great things with it. What I ended up doing, though, was play with a SansAmp [plug-in]. I really enjoy the tactile feedback I get using that plug-in; it gives me a different kind of response, so I don't feel as though I'm aping other guitar players who have used the Sustiniac.

GW I know you said you can't write to please your audience, but with an album like *Black Swans*, which is a heavier and more demanding record than a lot of fans might expect from you—**SATRIANI** [smiles] That's the idea.

GW I know. But still, isn't there a part of you—even a tiny part—that is concerned how it will do commercially?

SATRIANI That's the last thing I think about. Believe me, I love my fans and appreciate them—I have the greatest fans in the world. But an artist has a duty to please himself first. Art is expression, as lofty as that sounds. If you're not expressing what it is you're feeling, if you're not pushing yourself to do something that matters, then you have to ask yourself why you're even doing it. And sometimes you have to take your lumps. Fans love some records; others they don't love so much. I know how important this record is to me, so hopefully it'll resonate with other people. That's really all I can do: create, put it out there, then create some more.

GW One last question: you've explained what "black swans" mean in regard to the album title, but what the hell is a "wormhole wizard"?

SATRIANI [laughs] Oh, that! Well, it's nothing as high-minded. Or maybe it is. Basically, I'm fascinated by the idea of wormholes. Think about the whole idea of crawling from one universe to another through a wormhole. We might never be able to do so in this lifetime, but maybe one day people will. I wish I could now. Getting from gig to gig would be a breeze! **GW**

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(continued from page 70)

approach to the guitar were distinct. It wasn't just a technical tool for him like it is for a lot of people today; he would never have sat down and taught a master class about his playing, and it's so rare to hear him talking about his strings or his amplifier or demonstrate a piece of gear. That concept didn't even exist back then—the guitar was just the instrument that he played, and it was his tool for expression. And one of the beautiful things about him was, as an expression of his youth, he was so fearless and courageous. When you look at the pictures of his lyric sheets, with certain words scratched out, and then you listen to the song and you can

hear that he'd continued to tinker with it, you get the impression that he definitely had a vision for his music and it wasn't solidified in any given moment. He worked on his music constantly, and that in and of itself is inspiring.

GW What would you say is the greatest challenge of performing Jimi's music on this tour?

VAI The real challenge is presenting the tracks in a respectful way, not just as a pantomime of someone else's genius, with the hope of making it entertaining. When you hear the melody of a song that you love, it has a way of moving you. Even when I hear someone play something like, for example, the main riff in "Purple Haze" or "Little Wing," there's always an appreciation for that performer, but there's also a feeling of the intense *mystique* about the music and about

Jimi himself. I'd like to try to retain that feeling the best that I can, so that people will be able to appreciate the song for the song. It's a very delicate responsibility to try to take one of his songs into another direction or area and not stomp on it. The goal is to try to keep that exquisite thread that is him that runs through all of his songs.

GW For this tour, you've picked a nice cross-section of songs to play: "May This Be Love," which is a beautiful ballad, "Love or Confusion" and the crushingly heavy "Midnight."

VAI These are three Hendrix songs that I've been dying to play for years, and they are all songs that I used to play with my high school band. "Midnight" is such a great track, one that's under the radar because it was on an album [War Heroes] that was not as well known as some of the others. I think it's one of Jimi's greatest guitar performances ever. The tone is incredible, and my favorite part is where the track sounds out-of-tune toward the end due to the studio flanging. The sound of that track is so interesting, and I have no idea how they got it.

"May This Be Love" has always been a touching song for me. As a song, it's very simple and sweet, but he sort of reinvented the guitar with every song he ever recorded, and I love this invention. The tonality of the song, his touch...I'm going to do different stuff, because I *can't* get that tone, and I don't want to even try to sound like him. It's a very peaceful song, the way he effortlessly plays through the chord progression, and the way in which he decided to use the delay and run his guitar along the mic stand at the beginning. That song is like a little capsule of one side of Jimi, and it's a treasure. When I was a teenager, I used to sit and play along to the solo section over and over.

The way he plays that solo, all on one string, is something that I'd never heard before, and it's fascinating. That entire approach was an entire frame of mind, and he grabbed onto this atmosphere and made it come out of his fingers. There's no explaining it, and you'll never hear him explaining it to someone. He wouldn't say, "Well, I put my first finger on the fourth fret, and then pull off and slide down"; he'd be more likely to say, "Just pretend there are no strings on the guitar!" *That's* what that song is. When you listen to the way he phrases his lines, it's a profound language, like sentences from another planet.

"Love or Confusion" is great too. Just the lyrics, "Is that the stars in the sky or is it the rain falling down?" and the way the feedback guitar just screams through the entire track. Forget it—that's another one of those moments where the meaning of cool has been completely redefined. If you listen to all of the "flower power" music through the Sixties and what was popular on the radio at that time, the attitude and atmosphere of his music changed the terrain completely, giving



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the music a different dimension that's so authentic and sincere, and inspired.

For example, "She's So Fine," from *Axis: Bold as Love*, was the only song not written by Jimi; it was written by Noel Redding. That song epitomizes a sound that was considered hip, and pop and mod in the Sixties, but to me it already sounded dated by the time I heard it. It's a Sixties hippy song, and it's funny, but next to the Jimi songs on the record it sounds pretty lightweight. The coolest part of the whole song is Jimi's end solo, which culminates with the big dive bomb with the whammy bar. It's like he redefines the whole genre with that one sound. And then the next track is "If Six was Nine." How could anything compete with that piece of music? It's so heavy.

GW One of the things about performing on the Hendrix tour is that you will be without your normal band and you may be playing with different people from night to night.

VAI I know, and I'm really looking forward to that. I know that all the musicians are going to be very good. I believe this will be very rejuvenating for me, because I haven't done something like this in quite a while.

GW Do you already know whom you'll be playing with, whether it's a trio, and whether you'll also be performing within other ensembles of players?

VAI That hasn't been nailed down, but along with my segment, there's a big jam at the end that I'll be a part of. I plan to sing the songs I'm playing, but I'm sure there are some other sing-

ers that could cover it too. I know a lot of the guys on the tour, so it'll be nice to be with them again, and I'm really dying to get back out on tour and play.

GW Have you spoken much with your good friend Joe Satriani, last year's tour headliner, about his experiences?

VAI Oh yeah. He told me all about it, and he loved it. He said the musicians were fantastic, and, you know, Joe is obviously a really big Hendrix fan.

GW Are you going to use any new or specific gear for this tour?

VAI I've been thinking about it, and I think I'm going to have a couple of new guitars made just for the tour that will somehow pay tribute to Jimi. Ibanez sent me a few bodies that are more Strat-like than my usual guitars. I examined very closely the photos of Jimi's hand-painted guitar that he played at Monterey [on June 18, 1967], and I decided to hand-paint these new bodies in Jimi's style. If you look closely at Jimi's guitar, you can see that it's two-tone, red and white [Jimi's guitar was originally red and he painted part of it white before further adorning it with flowery designs], and I believe he painted the guitar shortly before he went on. So I hand-painted them, and I'm not any kind of a painter, but I tried to create a Sixties-style look from the perspective of 2010. I made two of them. They both have single-coil pickups and maple necks, but there are certain things about them that suit my playing style, like 24 frets, the type of whammy bar and the Sustainer pickup. Everything that I'm doing with this tour is being done with the utmost respect for Jimi's legacy, along with capturing a contemporary feeling for what that's all about.

GW I can tell you from my own experiences that all of the musicians reveled in the uniqueness of the tour, and the prevailing feeling is that we were all part of this big "Hendrix" team.

VAI That's one of the things that I'm really looking forward to: being out there with people that all have the same desire and the same love and respect for Jimi. A tour is like a family—sometimes even closer than a family—because you live with these people every day, and there are no secrets at sea! I love that environment. I'm a really big fan of the whole tour experience, especially in what I believe will be an atmosphere of mutual love for the project.

GW Do you have plans for your next record?

VAI I have a few different options, but I'm thinking about something a little simpler. Some of my projects are very complex and involved in terms of production, but I'm thinking about doing something along the lines of *Alien Love Secrets*, which was simpler to do in this regard. I'm feeling it's time to step back and do a record with no overdubs, you know, before my fingers stop working! [laughs] So this tour might be a good precursor to that. **GW**



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do something else—maybe play a third, or double the line in octaves.

GW How would you describe one another's styles?

SMITH Jan and Davey have a more similar approach. It's a lot of hammer-ons and such. Whereas I probably play less notes. I try to put more space in there. It's quite bluesy, actually. I grew up listening to Gary Moore, Pat Travers, Johnny Winter. I also loved Ritchie Blackmore, but when I was a kid, I thought, There's no way I'm gonna be able to do that. Also, I started as a singer as well—I was in bands singing Thin Lizzy and UFO covers. So the fact that I was both singing and playing guitar at the same time may have had a bearing on my style being more rhythmic and more sparse.

GERS Adrian is certainly more rhythmic. Davey has a very smooth legato sound, whereas I think I'm more ragged, more edgy, more rough-and-ready. But in style I suppose you could say Dave and I are more similar. Maybe that's why we fit together. When we play melodies together they're very fluid. And then you stick Adrian in there as well and it just sends it off in another direction, which I love.

GW Onstage, do you prefer playing the three-minute rockers like "Wrathchild" or the more involved, 10-minute epics?

SMITH I enjoy them both, really. I love "Wrathchild"—it's one of my all-time favorites. I think it's a classic rock song. But I also think the band's forte is doing the longer, proggy songs. I don't think we're a groovy kind of rock band. We've tried to do it in the past and it kind of works, but I don't see it as a strength. I noticed that most in the years I was out of the band. During that time I went to see Maiden live, and I thought that the stuff they did best were songs like "Fear of the Dark." Stuff like "2 Minutes to Midnight" was all right, but it didn't go over like the more intricate and melodic songs.

GW On your most recent tour, the majority of the set list was culled

from the last four albums. You didn't play most of the classic Maiden tunes. That's a pretty ballsy move.

GERS It's a very American thing to just go out there and please your fans, isn't it? But that's not what we're here for. We're a valid band, we're an organic band, and we're changing all the time. We're not an Eighties band—we're right now. Or we shouldn't be doing it. The best way I can explain it is, I read a thing about when Led Zeppelin first started playing "Stairway to Heaven," and John Paul Jones said they went down terrible. Now, people think everybody went "Aah! That's incredible!" They didn't. They went "Fucking 'ell! Why are they playing this shit? Where's 'Whole Lotta Love' at?"

SMITH I think it's just an extension of the Maiden philosophy of doing things the way we want and not answering to anybody. So yeah, we could go out and play "Run to the Hills" and "The Trooper" until we drop dead. But it's a bit sort of cabaret, isn't it? And I think the real fans don't want that from us. To keep the band going you have to keep writing new material and changing a bit.

GW To that point, as a band that has been recording for 30 years, how do you remain vital?

SMITH I guess we just keep doing things the way we've always done them, and it seems to work so we don't mess with it too much. And then also doing things like going out the last few years and playing new albums in their entirety. It keeps everyone on their toes, including us!

GERS I can't speak for other bands, but all I know is every time we go in the studio we try to do something different. We take a few different avenues, try a few things we haven't done before. And we try to make them interesting. And also I think we write good tunes. So we're never gonna cheat ya. We've always stuck to our guns. We've never changed. We've never sold out. We're an honest band. And that's why we're still here. **GW**

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THE MASK BEHIND THE MAN

Shinedown's ax-wielder, Zach Myers, dissects his rig and reveals the reason why an original Halloween mask is a permanent stage accessory.

* BY NICK BOWCOTT

DESIGN PHILOSOPHY "I was a guitar tech [for 3 Doors Down, Saliva, Dierks Bentley] for a long time, so I built my own rig," says Shinedown guitarist Zach Myers. "It only contains the effects I really need, which are the ones I used on the record."

Like a lot of modern rockers, Myers relies on multiple amps as the tonal heart of his setup, namely a 1968 Fender Bassman for clean and a Diezel Herbert combined with a

Diamond Spitfire II for dirty. "The Herbert sounds like nothing else out there, and the Diamond has this supercool midrange cut. When you put them together it sounds like more than one guitarist, and it has to, because I'm the only guy up there."

CONTROL ISSUES The staggering amount of pedals in Myers' setup implies that the guitarist must tap-dance like a maniac. But in fact he's discovered a practical workaround. "I use a [Voodoo Lab] GCX controller, so my onstage tap-dance routine is minimal," Myers

says. "Thanks to the GCX, I can switch four or more pedals with a single switch."

FAVORITE PIECE OF GEAR "My silver Signature PRS and my Telecaster. They're both so good that they almost play themselves."

SECRET WEAPON "My original mask from the first *Halloween* movie. My full name is actually Michael Zachery Myers. The mask is put out right before we go on, and it's the last thing I grab before I walk off at the end. It's the most important part of the whole show for me, and I've never gone onstage without it."

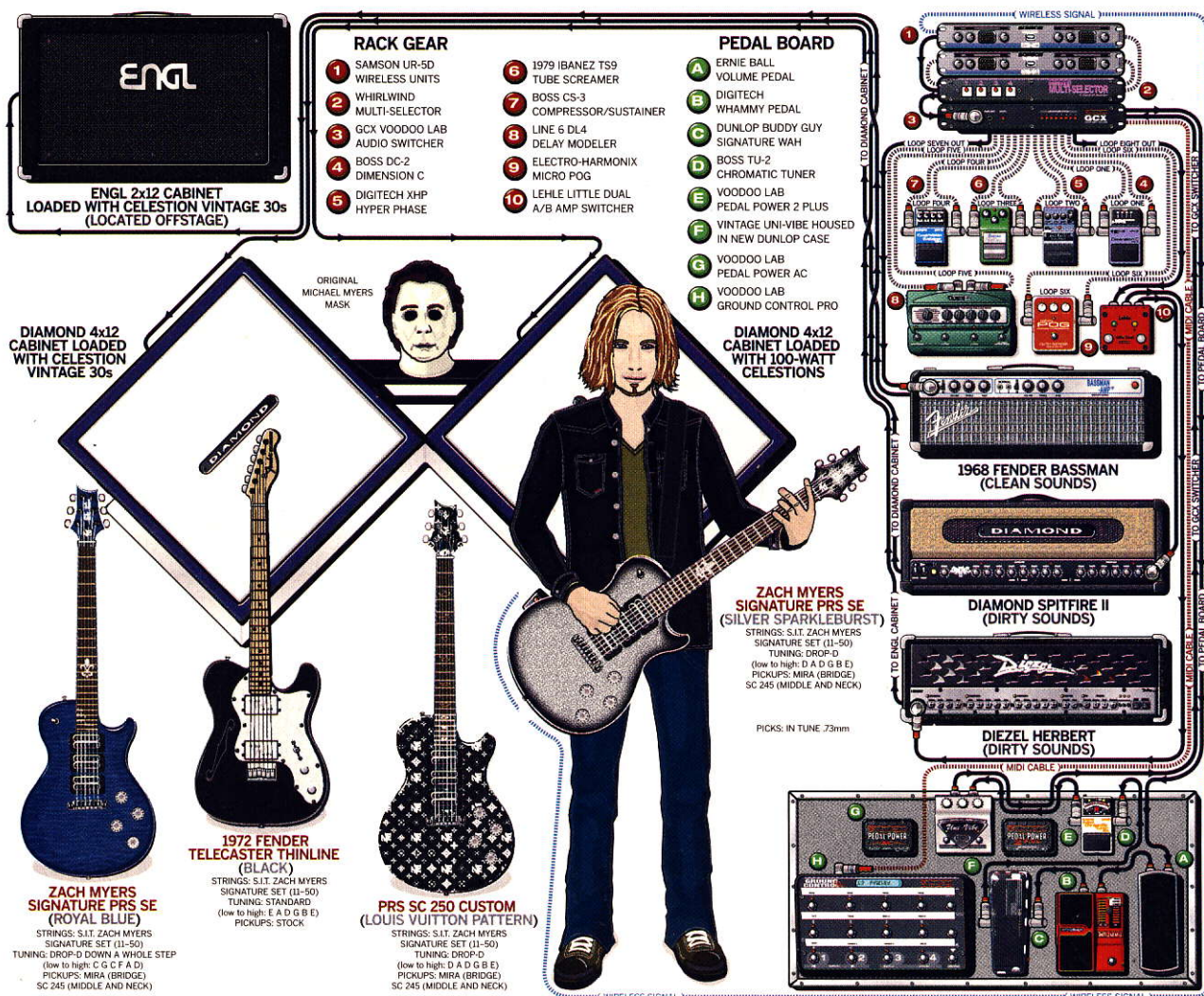


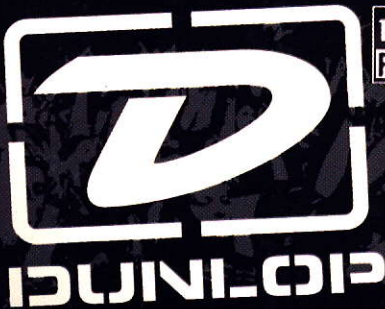
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